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# The Influence of William Faulkner in Four Latin American Novelists (Yanez, Garcia Marquez, Cepeda Samudio, Donoso).

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THE INFLUENCE OF WILLIAM FAULKNER IN FOUR  
LATIN AMERICAN NOVELISTS (YÁÑEZ, GARCÍA  
MÁRQUEZ, CEPEDA SAMUDIO, DONOSO).

THE LOUISIANA STATE UNIVERSITY AND  
AGRICULTURAL AND MECHANICAL COL., PH.D., 1978

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THE INFLUENCE OF WILLIAM FAULKNER IN FOUR  
LATIN AMERICAN NOVELISTS  
(YÁÑEZ, GARCÍA MÁRQUEZ, CEPEDA SAMUDIO, DONOSO)

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

in

The Department of Foreign Languages

by  
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B.A., Louisiana State University, 1948  
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December, 1978

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And, humbly, I wish to express my gratitude to the Good Lord, who, in his infinite wisdom, has provided so

abundantly for His impatient servant, yet did not throw it into her lap.

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## ABSTRACT

The purpose of this study was to examine the influence of the Southern writer, William Faulkner, in the works of selected writers of Latin America: Agustín Yáñez, José Donoso, Alvaro Cepeda Samudio, and Gabriel García Márquez. It is a continuation of earlier work of Dr. James East Irby, "La Influencia de William Faulkner en Cuatro Narradores Hispano-americanos," published in 1956.

## CHAPTER I

### THE NOVEL AND CIRCUMSTANCES OF INVOLVEMENT

For the literary scholar whose field of interest is in the novel, the richness and diversity of the Latin American novel is particularly appealing. Because of the many differences in culture, geography, ethnic backgrounds, political systems, etc., Latin America offers a continuous flow of ideas, beliefs, philosophies and concepts in its fiction. The novel has been one of the mediums through which that flow has been most effectively transmitted.

Kessel Schwartz has been one of the critics to call attention to the fact that "from about 1935 on one may speak of a new novel."<sup>1</sup> He states that whereas the older themes involving social problems, regionalism, political corruption, etc., continue to exist, it is the works which deal with the "mythological, allegorical, introspective, surrealist, and existentialist aspects of life, employing . . . techniques such as interior monologue . . . dream sequences, flashbacks, objectivism, . . ."<sup>2</sup> which began to cause excitement in the 1950's and 1960's.

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<sup>1</sup>Kessel Schwartz, A New History of Spanish American Fiction (Coral Gables, Fla.: University of Miami Press, 1971), II, 95.

<sup>2</sup>Ibid., p. 96.

Gómez-Gil has been another historian to call attention to the fact that the political, economic and social changes of the twentieth century have resulted in a mental, moral, and cultural crisis for "man" himself. And that this crisis has caused "man" to search within himself for the universalities of life's meaning and his own existence. To achieve these new objectives he has had to introduce new techniques, some of which are reflected in new methods of fiction. These new methods of fiction have been found in the works of James Joyce, interior monologue; Aldous Huxley, counterpoint; Franz Kafka, intricately woven plots; etc.<sup>3</sup>

In the examination of the works of other literary historians, this writer came upon mention of, at times, Virginia Woolf, John Dos Passos,<sup>4</sup> Ernest Hemingway, William Faulkner.<sup>5</sup> Emir Rodríguez Monegal speaks of "La escuela de Kafka y de Faulkner."<sup>6</sup> He mentions that the writers of the new novel have sought examples from foreign writers of the early part of the century, Joyce, Kafka, Faulkner, and

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<sup>3</sup>Orlando Gómez-Gil, Historia Crítica de la Literatura Hispanoamericana (New York: Holt, Rinehart and Winston, 1968), "La novela suprarrealista," pp. 669-702.

<sup>4</sup>Angel Flores, Historia y antología del cuento y la novela en Hispanoamérica (New York: Las Americas, 1967), p. 587 (Agustín Yáñez).

<sup>5</sup>Ibid., p. 622 (Lino Novás Calvo).

<sup>6</sup>Emir Rodríguez Monegal, Narradores de esta América (Montevideo: Alfa, n.d.), I, 17.

Sartre.<sup>7</sup>

These references to the possible influence of the Southern writer William Faulkner on some Latin American writers stimulated the interest of this writer as to the nature and extent of that influence.

Three problems immediately presented themselves: one, the philosophical climate in which the authors worked; two, how the Latin American authors learned of Faulkner's works; and three, the question of the motivation that prompted the authors to adapt some of Faulkner's narrative techniques to the fictional situation in each particular case.

If it were possible that the author himself might acknowledge an indebtedness, such as Lino Novás Calvo, of Cuba, the case would be quite simple. However, for those who may have been stimulated by Faulkner, as one of several stimuli and who did not reveal their sources, the situation is a bit more intricate.

Investigation revealed that one study had already been completed by James East Irby, La influencia de William Faulkner en cuatro narradores hispanoamericanos (Mexico, D.F., 1956), a Master's thesis in which he examined the influence of Faulkner in the works of Lino Novás Calvo (Cuba), Juan Carlos Onetti (Argentina), José Revueltas (Mexico), and Juan Rulfo (Mexico). According to Irby, Faulkner's

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<sup>7</sup>Rodríguez Monegal, p. 18.



books began to circulate in Latin America in the years between 1930 and 1940, though he does not clarify the means of circulation.

In his study Irby identified Faulkner as an important member of a "Lost Generation" of North American writers following World War I, a group characterized by ideological disillusionment, bitterness, skepticism, anguish and pessimism, due to the war experiences. He then established a similar "Lost Generation" of Latin American writers with the same, or similar, experiences that likewise became characterized by disillusionment, pessimism, skepticism, etc.

The great influence of the style of Faulkner on the style of the authors mentioned, Irby felt, was due to a similarity of vital experiences. He felt that their exposure to the works of the North American author coincided with a period of spiritual disillusionment of those young writers, victims of war, as much the perpetual war of daily living as of actual armed conflict. He cited Juan Carlos Onetti's note on the flyleaf of the novel Tierra de nadie (Buenos Aires, Losada, 1941) as one source of identification of these authors as a group.

Pinto un grupo de gentes que aunque puedan parecer exóticas en Buenos Aires son, en realidad representativas de una generación; generación que, a mi juicio, reproduce veinte años después la europa de post-guerra. Los viejos valores morales fueron abandonados y todavía no han aparecido otros que puedan sustituirlos. El caso es que en el país más importante de Sudamérica, de la joven América, crece el tipo del indiferente moral, del hombre sin fe ni interés por su destino. (p. 42)

Irby concluded that Faulkner's influence was greatest in the area of technique of writing, for example: (1) the use of "witnesses" to tell an event which took place in the past; (2) the objectivity of the reporting of the story; (3) the development of interior and exterior points of view; and (4) the development of the collective spirit of a town or of a region.

Irby's study is weak in three respects: (1) There is no evidence to support the belief that Faulkner was a member of a "Lost Generation" of North American writers, a term which was attributed to Gertrude Stein in a reference to E. E. Cummings, Scott Fitzgerald, Ernest Hemingway, and others, and which was used by Hemingway as an epitaph to The Sun Also Rises. (2) There is no evidence either that a similar "lost" group existed in any of the countries of Latin America. This term seems to have been applied by Irby to the authors in the study as a means of pointing out the similarities which he found in the works studied. (3) There is no evidence for Irby's claim that similarities in motivation produced similarities in technique.

Irby limited his study to those works of Faulkner published as of 1956, with concentration on the early works, such as Sanctuary and its translation in 1934 by Lino Novás Calvo, and an initial reaction to the novel by the young Latin American writers of the 1930's and 1940's.

In his bibliography--attached to this study--Irby notes several of the articles which appeared in journals

regarding the writing of Faulkner: (a) the article by Lino Novás Calvo, "El demonio de Faulkner" which appeared in the January 1933 issue of Revista de Occidente, the first mention of the North American writer in a Spanish language journal; (b) the anonymous translation of "Todos los avia-  
dores muertos," which appeared in the October 1933 issue of Revista de Occidente; (c) the article by Antonio Marichalar, "William Faulkner," in the same October issue, which discusses the themes and style of Faulkner. The article later serves as the prologue to the Novás Calvo translation (Espasa-Calpe, 1934) of Sanctuary. This was the first and only translation into Spanish of a Faulkner novel until 1940, when Jorge Luis Borges translated Las palmeras salvajes, which was published in mid-November of that year.

The Irby bibliography includes two additional articles of the 1930's commenting on or connected with Faulkner: the first appeared in March 1937, in which Maurice Edgar Coindreau authored a discussion of "Panorama de la actual literatura joven norteamericana," in the literary journal Sur, and the other, by María Rosa Oliver titled "La novela norteamericana moderna," appeared two years later, in August 1939, also in Sur.

The Irby bibliography was extensive and included the articles in French by Coindreau as well as the translations and the articles in Spanish. It was, however, incomplete as there were other articles and commentaries in Spanish on Faulkner. To remedy the incompleteness, i.e., to fill the

gaps, the writer has established three comparative tables: (1) one is a comparative chronology of original works of Faulkner and the translations. This table indicates quite clearly that very few translations were undertaken. The Sound and the Fury, for example, was not translated until 1947; (2) the second table shows a comparison of the original works and the date of translations. The delay of ten to twelve years between the writing of As I Lay Dying (1930) and its translation, 1942, and Light in August (1932), and its appearance in Spanish in 1942, indicates clearly that Faulkner was not in great demand in Latin America as a novelist. The enthusiastic reception of Sanctuary (1931) by Novás Calvo was not echoed in other parts of the literary field; (3) the third table is a comparative chronology of original works and articles in Spanish. It shows the dates of the original works correlated with the dates of the appearance of articles in Latin American journals and newspaper.

A very detailed study of United States fiction in Latin America is The Spanish American Reception of United States Fiction, 1920-1940 (University of California Press, 1966), completed by Arnold Chapman. This work has the most complete bibliography of translations and articles on Faulkner currently available. Table 5 shows the paucity of the articles in Spanish in the 1930's and 1940's, though Chapman states that Faulkner could be considered well known by 1942 throughout Latin America, though not particularly

outstanding nor as a leader in novelistic technique.

Controversy may surround Faulkner at this point, but there is enough on the record to suggest that by the end of 1942 he had been accepted as a major novelist, not on the simple dictum of a Frenchman or a self-advanced native expert, but from the conviction that comes of reading the novels themselves. There was always a reserve of caution, called out now and then as his books were translated and published, more or less at random and painting no very coherent picture of his development. . . .<sup>8</sup>

Having established points of contact, this chapter will be devoted to: (1) An examination of the author's philosophical background as it was affected by some of the economic and technological changes and the growth of large urban centers. In this connection the development of the concept of alienation will be examined as well as its application to the works of Faulkner. (2) An examination of the possible motivation that prompted Latin American authors to adapt Faulkner's technique to each particular situation.

#### Philosophical Background

Irby contended that involvement with armed conflict was a primary cause of similarity in philosophy of the authors he studied. He concentrated on the experiences of William Faulkner in World War I, 1914-1918; the Marxist activities of José Revueltas; the effect of the rebellion of the cristeros, 1926-29, a religious conflict, on Juan Rulfo;

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<sup>8</sup>Arnold Chapman, The Spanish American Reception of United States Fiction, 1920-1940 (Berkeley: University of California Press, 1966), p. 141.

the involvement of Lino Novás Calvo in the Spanish Civil War, 1936-1939. He mentions World War II, 1939-1945, and the development of the atomic bomb as contributing to a general feeling of pessimism and hopelessness.

In addition, however, to experiences in armed conflict, the effects of economic and technological changes and the development of large urban centers on the predominantly rural societies in which these writers lived, as well as a similarity in the inward sensitivity of these men toward the increasing depersonalization of the "new" culture may have contributed to a common outlook shared by these authors.

One obvious factor which the authors held in common was the predominantly rural background of their families and their sensitivity to the changes in their societies. Faulkner lived in rural north Mississippi, García Márquez and Cepeda Samudio came from the fertile tropical coastal area of northern Colombia, and Agustín Yáñez was raised in the farming lands of Jalisco. They were sensitive to the forces which caused alterations in life styles and human relationships of the culture in which they lived. Initially these were economic and technological in nature.

(a) Economic changes. The most important of these was the "Great Depression" in the United States, 1929-1939, which spread all over the world during the same period. Poverty is ever pervasive in the novels of Faulkner. The growth, expansion, and subsequent withdrawal, of the banana

industry in the Santa Marta area of Colombia is evident in the novels of García Márquez. The development of the coastal region of Jalisco is the theme of one of the novels of Agustín Yáñez.

(b) Technological changes. Contrasting with the rural society of horses and wagons, Faulkner introduces the gasoline powered automobile (developed in the late nineteenth and early twentieth century) and the airplane (1903, Orville Wright made his first flight). Contrasting with word-of-mouth communication, Faulkner introduces the radio (developed from the discovery of the vacuum tube in 1907, which amplified radio signals), and the phonograph (developed in 1877 by Thomas Edison, improved in the 1920's with the development of an electrical method of recording).

Some examples of these assimilations in Faulkner's works: Young Baynard of the Sartoris cycle is a pilot returned home from World War I. His wild driving in the big new automobile prompts his grandfather to ride with him in an effort to slow him down but the grandfather dies instead as a result of the wreck caused by Baynard. In Pylon, the New Orleans setting of the air races increases the impersonality of the voice announcements over the loudspeakers and the depersonalization of the characters as they work to keep the machines in the air.

(c) The growth of large metropolitan centers. The sociologists are better sources of the rate of growth of the urban centers in the United States and in Latin America

than are the literary historians. Tables 1 through 3 in Appendix E show the urban growth patterns in Latin America. The writers were cognizant of these changes. William Faulkner reflects the growth of Memphis, Tennessee, as in the changes between the time Temple Drake of *Sanctuary* is taken to the brothel and the 1946 release from prison of Mink Snopes in *The Mansion*. José Donoso reflects the growth of the slum areas of Santiago as revealed in the work of Chepa among the poor of "her" barrio.

The rural orientation of large segments of the reading public as well as that of the writers was the leaven that made possible the uniting of thoughts of authors and readers. Faulkner's farmers touch the nostalgic past of the reader as they till the soil with mule-drawn plows, or ride to town on horseback or in mule-drawn wagons. The all-purpose tractor, developed during the 1920's, is not evident in the Yoknapatawpha fields. The cotton gin (1793, Eli Whitney) is rarely mentioned in Faulkner but was in full use during the era of his stories.

Faulkner characters are also workers in the local sawmills: Lucas Burch of *Light in August*, the father of Lena Grove's baby, and Rider, the grieving Negro of "Pantaloons in Black," from *Go Down, Moses*.

The reflection of the rural life-style in the novels of Latin America is equally nostalgic. In *Al filo del agua*, Don Alfredo Pérez, the father of Luis Gonzaga, returns to the village to sell his belongings in order to move to the



city:

Aquel es un mundo al revés. Y de México ni qué decirle. Ahí andan muchos alborotados a ir para el Centenario; si yo fuera ¡cómo iba a dejar mi tranquilidad, mis comidas a mis horas y a mi gusto, mi camita, por ir a pasar trabajos e incomodidades! (p. 326)

The Macondo of García Márquez is built in the interior of the country by pioneers who pushed their way through the jungle. Its settlers exhibit all the enthusiasm of early people who seek to carve civilization out of wilderness. Travel is by horseback or on foot. La hojarasca relates indirectly to a banana plantation, but production per se is not mentioned. The coronel of El Coronel no tiene quien le escriba faithfully walks to the dock to meet the weekly packet boat which delivers the mail.

It is not, however, in the themes of nostalgia for the rural past, nor through the effects of economic and technological changes that the contemporary novelists expressed the humanness of the characters. The works of Faulkner reveal his mastery of the changes in the concept of man himself, the inner man, as contrasted with the outer man. For concomitant with the external changes taking place in the life styles of the rural populations of the countries of these authors, was the development of a perception of the inner feelings of man and the relationship between persons on the subconscious level. This evolved from the development of the field of psychology, a science based on careful observation and experimentation which had its beginnings in 1879, when Wilhelm Wundt founded an initial psychological

laboratory at Leipzig, Germany. Aided by the work of the English naturalist Charles Darwin (1809-1882) and his theory of evolution through natural selection, and the work of the Russian physiologist Ivan P. Pavlov (1849-1936) and his theory of the conditioned reflex, it reached the peak of its development with the Austrian physician Sigmund Freud (1856-1939), the father of psychoanalysis (his first work, The Interpretation of Dreams, 1900), who felt that memories stored in the subconscious mind influence a person's mental life. By originating discussions on the existence of the subconscious, the id, the ego, and the super-ego, he opened the door to surrealism in art and the "stream-of-consciousness" in literary works.

Thus contemporary writers were able to separate the inner self from the outer self and express those differences in various ways. They were able to use Freudian concepts in the building of a "new," universal literature which united writers and readers as never before in the human experience of internalization.

The inner world these writers portrayed, however, is not a pleasant one. It is mostly a lonely world. A place where the spirit of man must come to grips with its own essence and of itself survive or be destroyed. Some of the authors perceive it to be the result of contemporary life styles, of the economic and technological changes that are isolating man in his new roles, away from the community and family relationships that gave him completeness and

fulfillment. Juan Carlos Onetti and Julio Cortázar, for example, use the setting of the cold, busy, noisy, complex, impersonal city as a reflection of the emptiness within a character. For William Faulkner the inner world becomes the virgin land of Yoknapatawpha, untouched, unspoiled, unexplored, where he and the Compsons, the McCaslins, the Sartorises, the Negroes, the share-croppers, the woodsmen and others could live, hope, dream, and die together.

William Faulkner, however, is not the bitter, pessimistic, disillusioned author that the characters in the early works, such as Sanctuary and As I Lay Dying may at first sight reveal. In these works Faulkner depicts the inner world of those people in whom, although he had great faith and trust, their inner thoughts reveal the contrast that exists between them and the other humans with whom it is necessary to relate.

At this point in the development of this study the writer found it necessary to pause and examine briefly the nature of this inner world which appealed so strongly to the authors and novelists.

It was discovered that in addition to the influences at work in the "outer" world--the armed conflicts, the economic and technological changes, the mass movements to large urban centers--the twentieth century man has been exposed to influences at work on the "inner" world. Beset by these influences he has found himself standardized, pasteurized, homogenized, divided from his God. He has found himself

lacking in motivation to be creative and in the means to express his inner feelings through aesthetic outlets. Withdrawing still further from meaningful relationships with his fellow man, he has found himself, emotionally, set adrift in time and space...lost and alone.

This contemporary aloneness has come to be identified by literary critics with the concept of "alienation," a respectable concept with a history of its own. The "lostness" of which Irby spoke in his study, might better be identified by this term, "alienation." It is the perception of the artistic value of the alienated character and of the alienated society which united the authors influenced by William Faulkner.

Walter Kaufman, in his introduction to the study of Alienation by Richard Schacht (1970), states that the term came into its own during the Cold War, that it had been popularized by Erich Fromm (1900- ) in his Escape from Freedom (1941), though it had been used frequently by Hegel in his Phenomenology of the Spirit (1807).

Kaufman states that German scholars somehow omitted the theme and the two German words of alienation, Entfremdung and Entausserung from both the Hegel literary studies and from the philosophical dictionaries of the era. It was not time for the concept to take hold.

The one exception to this was Karl Marx, thirteen years old when Hegel died in 1831, who in his "Philosophical Manuscripts" of 1844 included long discussions of the term;

this material was not published until 1932. In The Communist Manifesto (1848) Marx denounced talk of alienation as "philosophical nonsense" (xvi). Kaufman further states that even in 1932 the time was not yet ripe for "alienation." Shortly after the publication of Marx's early manuscripts the scholarly discussions of his thought came to an end with the assumption of power by the Nazis in Germany. It was not until after World War II, when existentialism and Marxism sought common ground, that they found a togetherness in discussions of alienation.

The interest in alienation in contemporary times seems to date from the publication of a book by Georg Lukács, Der junge Hegel (The Young Hegel), finished around 1938 and published in 1948, in which the final section was a discussion of Entausserung as the central philosophical concept of the Phenomenology of the Spirit. In his work Lukács attempts to prove that alienation was central in the thought of Hegel and in the early works of Marx, thus uniting the two in spirit and aiding in the interpretation of the mature Marx. Another author, Herbert Marcuse, writing in English a book published in 1941, Reason and Revolution: Hegel and the Rise of Social Theory, also used Marx's early manuscripts for a discussion of alienation. Kaufman lists other authors and titles that in the 1950's made mention of alienation and included references to it in the indices: Marcuse, Eros and Civilization (1955); Eric Fromm, The Sane Society (1955); Erich Kahler, The Tower and the Abyss (1957); and Hannah

Arendt, The Human Condition (1958). It was the appearance of a paperback edition of The Stranger (1954), a translation of a work which Albert Camus had published in 1942, which popularized and stimulated interest in estrangement.

Eric Fromm in his study, Marx's Concept of Man (1961), published the early manuscripts of Marx and explained in an introduction that Marx's philosophy, like much of existentialist thinking, "represents a protest against man's alienation, his loss of himself and his transformation into a thing; it is a movement against the dehumanization and automatization of man inherent in the development of Western industrialism." The discovery of Marx's "Philosophical Manuscripts" made it possible to quote him in support of protests against any form of dehumanization. In all of Western Europe "alienation" became central in the discussion of Marxism. In the United States the word became so common that its exact definition became rather unclear.

Therefore, in order to clarify the meaning, it was necessary to return to Richard Schacht who, in the first chapter of Alienation, dwelled at length on the definitions of the word.

The Latin origin of "alienation" is alienatio. This noun derives its meaning from the verb alienare (to make something another's, to take away, remove). Alienare, in turn, derives from alienus (belonging or pertaining to another). And alienus derives ultimately from alius (meaning "other" as an adjective, or "another" as a noun). (p. 1)

Its multiple meanings include "to transfer the ownership of something to another person," with references to

property; or, it means a state of unconsciousness, and the paralysis or loss of one's mental powers when used as alienatio mentis, such as in an epileptic seizure; or, it can mean "to cause a warm relationship with another to cool, to cause a separation to occur, to make oneself disliked," when applied in ordinary interpersonal contexts. In Middle English the derivative use of "alien" and "alienation" was limited primarily to theological contexts, as, for example, "alienated from God," etc.

Schacht further explained that such non-personal uses seem to have been less common and its meaning applied more to the cooling of personal relationships. The meaning is now listed in dictionaries as "making indifferent or unfriendly" or the "estrangement of the affections." "Equally basic is the connotation of anguish or tension accompanying such separation," states Frank Johnson (1973), who adds that the term usually denotes "the quality of estrangement or loss, but also accommodating to the connotation of relief at the interposition of distance."

Sometimes one hears of its usage with respect to alienation from a certain political party and its leaders, but this is an extended meaning of the concept, as the party is composed of people and still may be regarded as "personal."

The theologians, of course, can claim the prerogatives as among the first to use and understand the concept. Man was set in the Garden, was one with God, but the eating

of the Forbidden Fruit caused an alienation, a separation, which has caused him to wander over the earth filled with fear, anxiety, disappointment, continually seeking the unity he previously enjoyed, the mystical union with the Supreme Being that brings with it peace, joy, happiness, and eternal life. This theme of alienation in Christian theology has been dominant in Western culture and the ideas spread to include man's separation from his own body, from other men, or from other institutions.

The theme of alienation in modern American fiction is not new. It can be seen as early as 1900 in Theodore Dreiser's Sister Carrie, and has been identified by some critics as the traditional style of the alienated Romantics, as exemplified by Lord Byron. Some authors cite Manhattan Transfer (1925) by John Dos Passos as the influential book both stylistically and thematically, coupled with his next book, U.S.A. with its fragmentary passages, as intuitively descriptive of the separation of the individual from society, the characters locked in their own consciousness as though in a closed room.

If the characters are representative to some extent of the author or of the artist's concept of the people and the culture of which he is a part, what, then, of this creator? Is he, too, alienated from his fellow humans? What is his purpose, his motive? Is he writing solely for financial reward? For glory? Is it a pastime? For some authors, perhaps; for others, writing their story is,



according to Blanche H. Gelfant, in her article "The Imagery of Estrangement: Alienation in Modern American Fiction,"

. . . the novelist's means of mastering his experience, of re-forming it, controlling and redeeming it, and thus of creating his self. Through his alienated hero and his images of estrangement and loss he effects a communication, and perhaps, also a reconciliation with the world. He affirms his reality and his life by affirming his art. In the end his art objectifies both self and world, and becomes part of the world we live in.<sup>9</sup>

This explanation is more applicable to the situation of William Faulkner, and it raised doubt that he would be included without qualifications in the group to which Hemingway, Fitzgerald, and others have been linked. David W. Noble, in his study The Eternal Adam and the New World Garden (1968), notes that Faulkner's angle of vision had shifted radically by the end of the 1920's. Even though he describes in Soldier's Pay (1926) the story of Donald Mahon, an innocent young boy from Georgia, who is sent home to die after the first World War, and even though in Mosquitoes (1927) he writes of the empty life of a group of pseudo-intellectuals from the French Quarter in New Orleans, by 1929, when he publishes The Sound and the Fury, he has changed his perspective. He has now withdrawn completely from the perspective of the "Lost Generation":

He [Faulkner] asserts the social nature of the individual, his dependence on other individuals. He asserts the existence of psychological depths and weaknesses

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<sup>9</sup>Reprinted as Chapter 13 in Frank Johnson, ed., Alienation, Concept, Term and Meanings (New York: Seminar Press, 1973), p. 308.

within each individual. And he asserts the universality of alienation within the Compson family. Alienation is no longer the chosen prerogative of the aristocratic elite known as the Lost Generation. Instead, it is the forced burden of the ordinary individual . . . (p. 165).

With the publication of As I Lay Dying (1930) Faulkner is well into his own presentation of the alienated individual not as an innocent victim, but as a destructive being. According to Noble, Faulkner's discovery that alienation is pathetic rather than tragic reaches its culmination in this work, the third novel he has written within two years. The characters are self-centered and defensive of their supposed innocence; they assume monster-like proportions in their inability to relate with compassionate love to other people.

Having, then, effected a communication and perhaps a reconciliation with the world, Faulkner by the 1950's began an attempt to create the opportunity for reconciliation for his characters. Two of the novels that fall into this classification are Requiem For a Nun (1951) and A Fable (begun in 1948, published in 1954). The first is a reworking of the character Temple Drake from the novel Sanctuary. The form is that of a play, with each act having a long preface. Temple once again directly or indirectly wreaks destruction on those around her: Gowan Stevens, now her husband; Pete, the brother of her former lover; the maid, Nancy Mannigoe; and her own baby. However, Faulkner does not have Temple whisked off to France to avoid the consequences of her behavior. Instead he has Temple remain on the scene and face the moral condemnation of her actions. She attempts to

save Nancy from the electric chair though the effort is a failure. It is the Negro maid Nancy Mannigoe (from manigault--French: main gauche?) who expresses the faith and trust of Faulkner in Jesus and the hope of salvation. Knowing there will be no reprieve for her action of killing the baby to keep Temple from running off with Pete, she nevertheless repeats the words, "Just believe." The reader is reminded of the powerful figure of Dilsey Gibson in The Sound and the Fury.

The second novel, A Fable, is an allegorical novel about World War I, superimposed upon the events of the Passion of Christ. Some critics consider it to be his worst novel, a genuine failure. Others point out his change of locale, France, and his attempt to recreate characters outside the environment of Jefferson and Frenchman's Bend as factors contributing to the failure. In any event, this is not the world of the earlier Faulkner. It is the overt attempt of an author to express his belief even in the midst of the most terrible of man's attacks against his fellow man, war, that faith and hope can exist and that salvation is possible. The message is vague, the explanation inadequate, but the sincerity of Faulkner's attempt is unquestionable.<sup>10</sup> James A. Wobbe wrote a brief article in the New

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<sup>10</sup>See Norman Podhoretz, "William Faulkner and the Problem of War: His Fable of Faith," reprinted in Twentieth Century Views, Faulkner, a collection of critical essays edited by Robert Penn Warren (Englewood Cliffs, N.J.: Prentice-Hall, 1966), pp. 243-250.

Orleans Item commenting upon this novel.<sup>11</sup> The most interesting aspect of the article is its title, "The Fury 'Lay Dying,'" meaning that Faulkner (the "fury") is no longer the writer of protest of the earlier years.

The Faulkner described by Irby as a member of the "Lost Generation" was not so much "lost" as alienated. The two early books, Soldier's Pay and Mosquitoes, were the attempts of a beginning writer to find a style that would express his outrage and protest. But with The Sound and the Fury (1929) and with As I Lay Dying (1930) Faulkner as an author becomes an outstanding writer about the contemporary problem of alienation in our society, and depicts those events and characters that best represented that alienation.

The early time was the period in Faulkner's career that, Irby felt, impressed Lino Novás Calvo, Juan Carlos Onetti, José Revueltas and Juan Rulfo. He cited two books of 1931, Sanctuary (February) and a collection of short stories, These Thirteen (September), as sources of influence on Novás Calvo, the first Spanish-speaking author to translate the works of Faulkner. But in adapting the subjects of Sanctuary (impotence, violence, rape, murder) to their personal situations, the early imitators appear to have expressed the outer effects of alienation, violence, frustration, pessimism, without expressing the deeper inner core of

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<sup>11</sup>James A. Wobbe, "The Fury 'Lay Dying,'" New Orleans Item, August 8, 1954, p. 27, u+. Cited in John Bassett, William Faulkner: An Annotated Checklist of Criticism (New York: David Lewis, 1972), p. 221.

Faulkner's message of subtle criticism of the events depicted, the lack of understanding in the relationships of humans, and the lack of compassion for the pathos of the isolation of the individual. Neither is there any evidence in their work of Faulkner's message of hope and reconciliation.

On the other hand García Márquez, Agustín Yáñez and others were able to more closely approximate the alienation/reconciliation aspects of Faulkner's message as well as some of his writing style.

Irby was aware of this hopeful aspect of Faulkner's works:

Como Dostoiewski en la Rusia semi-feudal de mediados del siglo XIX, Faulkner ha convertido en ventaja artística el retraso socio-económico de su región, y también como el autor de Crimen y Castigo, se aferra tenazmente a lo más valioso y humano de una vida que ante sus ojos desaparece bajo los golpes del progreso social y la modernización económica. (p. 33)

However, he ignored the hopefulness because it fell beyond the scope of his work.

### Motivation

In Latin America the novel rather than the press has consistently been the vehicle for the expression of certain important events which surrounded its peoples. The motivation for this factor may lie in the absence of a tradition of a free press. In the colonial days the Spanish rulers imposed rather strict press regulations on the governed areas. In the history of the governments of the countries since independence it is common knowledge that the press has

often been muzzled, censored, suppressed, or otherwise intimidated to the point that truth and the reporting of certain political events have been frequently suppressed.

The novels thus are often the means of communication between an author and his public. Sometimes the picture of life and customs (costumbrismo), sometimes romanticized (the gaucho literature), sometimes the vehicle of social protest (indianismo), the novel nevertheless consistently reflects the life and times of Latin America.

In addition to a common concern for alienation, Faulkner's influence on the writers studied seems to have been due to two factors: one, the journalistic style reflected in his writings, and two, his courage to speak out through his novels and short stories.

The journalistic style of Faulkner reflects the significant developments of the reporting technique in the first half of the 1900's, i.e., the requiring of factual rather than biased reporting, the emphasis on background and interpretation of the news, the toning down of editorial comments, making the editorial more objective, the use of better trained newsmen, and other innovations. This writing style is particularly noticeable in the book Pylon (1935), whose narrator is simply identified as "the reporter."

Faulkner's influence upon other writers was extensive because he dared to speak out. In North Mississippi during the 1920's and 1930's, a white southerner did not discuss publicly, unless quite discreetly, the subjects about which Faulkner wrote: the Negro, the poor white, sex (especially

perverted sex), the thief, the murderer, the sharecropper. And a white southerner did not speak out in such a manner as to imply sympathy for those individuals.

Faulkner was writing about his own social system, his own friends, his own family. He had no desire to disrupt the culture nor to destroy the society. Thanks to his work experience as a reporter for a newspaper he was able to create his early novels as incidents described to him by witnesses. Thus he achieved another dimension, that of temporal displacement, which he obtained as "witnesses" described events occurring at times and places previous to the moment of telling.

It must be noted that among the authors studied, only Lino Novás Calvo, García Márquez, and Cepeda Samudio had extensive experience as newspaper journalists. The other writers found in literary journals an outlet for their creativity as well as for the cultural stimulus resulting from exposure to the works of other writers.

Jorge Luis Borges, Argentina, was active in literary groups and with men who founded such magazines as Prisma, Proa, and especially Martín Fierro (1921), which, with a friend, he changed in 1924-1927 to a more aesthetic organ. They brought to the attention of others the works of Kafka, Virginia Woolf, and William Faulkner, whose Las palmeras salvajes Borges translated in 1940.

Agustín Yáñez was a member of the "Generation of 1924" and with Alfonso Gutiérrez Hermosillo (1905-1935),

published a review, Bandera de Provincia, which included excerpts from the works of Joyce and Kafka.

Juan Carlos Onetti, in Montevideo and in Buenos Aires, wrote for literary journals (Vea y Lea, Marcha, and Impetu). In Uruguay in 1954 he worked on the politically oriented Acción. Kessel Schwartz acknowledges Onetti's journalistic background believing that in spite of it Onetti is one of the more artistic writers of fiction.<sup>12</sup> In the opinion of the writer, in its journalistic undertones Onetti's style seems to bear an affinity with the style of Faulkner.

Of the other writers, Lino Novás Calvo (1905) was in the 1930's a regular contributor to the Revista de Occidente. He was the first to translate a Faulkner novel into Spanish. In 1960 he came to the United States and became an editor for Bohemia Libre, the magazine of the Cuban exiles. Juan Rulfo (1918), of Mexico, moved with his family to Mexico City after the death of his father. During the years 1945-1946 he wrote for the journal Pan directed by two young men, Juan José Arreola and Antonio Alatorre.

William Faulkner also spent some time in Hollywood as a screen writer. His career there began in 1933 with the MGM movie Today We Live based on his short story "Turn About," and adapted for the screen by Faulkner himself. Five of his novels have been produced as motion pictures. Faulkner was a writer in Hollywood off and on for a period of twenty

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<sup>12</sup> Schwartz, II, 169.



years.<sup>13</sup>

The movie script writer's approach differs from newspaper journalism and from stage dialogue since it must accommodate the visual image. A brief description is given in The International Encyclopaedia of Film, published in 1972, regarding the nature of the method:

Writing for the screen, if long practiced, also seduces one to write dialogue in a synoptic fashion, which may show itself to the eye when printed on a page, but should never reveal itself to the ear when spoken from the screen. Stage dialogue, no matter how wonderful in quality, cannot be directly shifted to the screen; it must be condensed, synopsisized . . . .<sup>14</sup>

Script writing, however, was rejected by the writer as a factor of influence on the Latin American authors studied here because by the time Faulkner had been invited to Hollywood (1933), his writing technique had already been developed and some of his most important novels had already been written (Sartoris, 1929; The Sound and the Fury, 1929; As I Lay Dying, 1930; Sanctuary, 1931; Light in August, 1932).

The conclusion of this chapter can now be summarized as follows:

There existed in the first half of the twentieth century a similarity of influences in both North and South

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<sup>13</sup>James B. Meriwether, The Literary Career of William Faulkner, A Bibliographical Study (Princeton, N.J.: Princeton University Library, 1961), pp. 151-163.

<sup>14</sup>Roger Manvell, ed., The International Encyclopaedia of Film (New York: Crown Publishers, 1972), p. 450. The quote is from an article by Dudley Nichols, who had been a screen writer for the director John Ford.

America: experiences in armed conflicts, economic changes, technological changes, the development of large urban centers, all of which produced similarities in philosophy within a select group of intellectuals, writers, and authors.

In its early manifestations, the philosophy was characterized predominantly as one of disillusionment, disappointment and negativism that lead to acts of violence. In the years following World War II, however, another term, "alienation," came into use, which was interpreted as having even deeper roots within the inner man, who was now able to express his isolation, his loneliness, his emptiness.

The narrative style of William Faulkner, based upon a writing experience related to journalism, was characterized by (1) the use of witnesses to tell a story, (2) the use of the stream-of-consciousness technique, and (3) the development of the alienated character as the central figure. These traits synthesized into a style that was used by several Latin American authors. Writers who found themselves exposed to Faulkner's writings were immediately responsive to the opportunity for its application to the literature of their country.

## CHAPTER II

### AGUSTÍN YÁÑEZ (1904- )

Agustín Yáñez,<sup>1</sup> Mexican author, born in 1904 in the city of Guadalajara in the state of Jalisco, is one of the outstanding novelists of Mexico. He received his early education in Guadalajara, where he studied to be a teacher and a journalist, and used these vocations to pay university expenses until he received his degree in law in 1929. His early writings appeared in a review, Bandera de Provincia (Guadalajara), between 1929 and 1930. As founder and director of the journal he translated Kafka and published some pages from Finnegan's Wake by James Joyce. During this period he and other young men would gather at the Librería Font which regularly received new publications from Mexico City and from abroad.

Between 1923 and 1925, Agustín Yáñez published three short novels which are no longer in print. In the following six years he wrote various short stories that describe the customs, especially the religious customs, of the middle class of Guadalajara and of nearby villages. These stories

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<sup>1</sup>The material for this section was taken from the prologue to Al filo del agua written by Antonio Castro Leal (Mexico: Editorial Porrúa, 1973), pp. vii-xvi.

formed the early background for Al filo del agua, and in 1964 they were gathered into a collection entitled Los sentidos al aire. It was during this early period that he wrote "Baralípton" (1930), which he considers to be the real beginning of his literary works.

For many years he practiced law and served in various educational positions. From 1932 to 1934 he performed the duties of Director of the Office of Radio of the Ministry of Education; from 1934 to 1952 he served as Head of the Library and Economic Archives of the Ministry of Treasury, and from 1945 to 1952 he held a dual position as Coordinator of Humanities in the National University.

Yáñez attributes his literary silence between 1931 and 1940 not only to his professional responsibilities, but also the absence of literary journals in Mexico.

In 1939, after a ten-year gap, he began publishing again. Crónicas de la conquista was soon followed by El pensador mexicano (1940); Espejismo de Juchitán (1940); Flor de juegos antiguos (1941), later republished as Melíbea; Isolda y Alda en tierras cálidas (1946); Genio y figuras de Guadalajara (1941); Doctrina de fray Bartolomé de las Casas (1942); Mitos indígenas (1942); Archipiélago de mujeres (1943); El contenido social de la literatura hispanoamericana (1944); Esta es mala suerte (1945); Fichas mexicanas (1945); Alfonso Gutiérrez Hermosillo y algunos amigos (1945); El clima espiritual de Jalisco (1945), a work that provided him with background material for his later masterpiece.

Yahualica (1946) is also a background work prior to the publication in 1947 of Al filo del agua, his outstanding contribution to Mexican letters.

In 1950 he published two popular works, one on the famous missionary to the American Southwest, Don Justo Sierra: su vida, sus ideas y sus obras, and La creación, the sequel to Al filo del agua.

In 1953 he was elected Governor of Jalisco and served for six years in this position. Publications such as Los libros fundamentales de nuestra época (1957), Discursos por la Reforma (1958), and Informes del estado de la Administración Pública en Jalisco (1954-1959) were not forthcoming until the end of his term of office.

La tierra pródiga was published in 1960. The first five chapters of this work were completed in Guadalajara in 1958; the last four chapters were completed in San Miguel Chapultepec in 1960. Some of these administrative experiences of Yáñez are reflected in La tierra pródiga in the projected ten-year costs for the construction of the planned resort. Only an administrator who had experienced the problems of the development of virgin territory could have been so familiar with the details of such an enterprise. Parts of the novel read like government reports.

La tierra pródiga and another novel, Ojerosa y pintada, were published the same year Yáñez served as chairman of the Mexican delegation before the meeting of UNESCO in Paris, 1960. From 1960 to 1964 he served as Subsecretary to

the Secretary of the President of the Republic, and since 1964, as Secretary of Public Education.

The published works of this period include the following: La formación política (1962); a novel, Las tierras flacas (1962); and Tres cuentos (1965). Yáñez' latest novel is Las vueltas del tiempo (1974).

According to his own early plans, he wished to publish a series of novels in the tradition of Balzac and Zola, with the general title, "Comedia Mexicana." He divided this "Comedia" into four categories: (1) Las edades y los afectos; (2) El País y la gente; (3) La historia y los tipos; and (4) Los oficios y las ilusiones. Included in each category were the titles of the books planned, some of which have not yet been written. For example, he has written books on rural Mexico, on the capital city, on the coastal area, but has not yet written on the subject of a provincial capital.

The categories and books included in each are as follows:

(1) Las edades y los afectos: Flor de juegos antiguos, Archipiélago de mujeres, La ladera dorada (with themes of adults and senior citizens), Los sentidos al aire.

(2) El País y la gente: La tierra pródiga, Las tierras flacas, Cornelio Luna (about the ejidos [common lands] of the Indians), Al filo del agua, La culta sociedad, Ojerosa y pintada.

(3) La historia y los tipos: Las vueltas del tiempo, which is the only title in this group yet published; others

planned are Crónica de los días heroicos, La fortuna de los Ibarra Diéguez, Mónico Delgadilla y sus amigos, La gloriosa.

(4) Los oficios y las ilusiones: La creación, the only title in this group yet published. Others planned: La torre, El taller de Sanromán, Claudia Capuleto, Tonantzintla.

Even though his novelistic production has been extensive, critics have often centered the discussion around Al filo del agua and its intense drama of suppressed emotions and desires in a small rural Mexican town. The Yáñez vision evolves around the people and the countryside of Jalisco, but achieves universality in its penetration of the subconscious of individual men, finding there loneliness, fear, frustration and isolation.

It is in this presentation that Yáñez most closely resembles William Faulkner. The study is presented from the following point of view: (a) similarities in philosophical background; (b) how Yáñez may have read or known of Faulkner; and (c) the comparison of texts to show similarities.

#### Similarities in Background

In the Irby study, there was a strong argument for the similarities between the philosophy of negativism, pessimism and violence, evidenced in Sanctuary and the early works of Faulkner, and in the works of Rulfo, Onetti, and Revueltas, as well as Novás Calvo. This dissertation will show that there were other factors at work in the society which contributed to changes in the life styles of the rural

orientation of those societies, and that those changes caused an alienation in the individuals, a separation from their work product, from their fellow man, from God, and from themselves.

As Faulkner has a love for Mississippi, Yáñez has a deep affection for his home territory. Raised in Guadalajara, he has stated that he often spent the months of August and September in Yahualica. He was raised in the social, religious and cultural environment of the early twentieth century and experienced the many changes that took place during that time. As Faulkner was sensitive to the civil war in his country, Yáñez was sensitive to the cleavage and anguish caused by the civil strife of the 1910-1920 era, and sensitive to the hopes and dreams, as well as the despair and frustration, of the people whom he loved.

Yáñez, like Faulkner, expressed throughout his works the contrasts between the old and the new, the intrusion of disruptive ideas and thoughts into the lives of the people. In Al filo del agua he placed new ideas in the mouths of the students who were returning home for the summer vacations. And he placed them in the mouths of the "northerners," local persons who had left the community to work in the "north," and who returned with the ability to express their dissatisfaction and criticism of the village and its way of life. In La tierra pródiga he opposed the caudillos to the powerful forces of urban development which moved into the tierra caliente of the eastern coast to build roads, to clear areas



for landing strips, and to build resort hotels for visitors and tourists. In Las tierras flacas it was the arrival of the "flying devil," the building of the silos and the windmills, and the introduction of electricity that were to disrupt the old, established ways of the rural community.

Aspects of the Faulkner philosophy which were not treated in the Irby study, in addition to the changes in society which have been previously discussed, include (1) a deep feeling with regard to religion, (2) an interest and concern for people on all levels of society, and (3) a love of the land and the untamed wilderness. Without these qualities Faulkner could not have found it possible to perceive the problems that developed in the lives of the people as the many individuals he depicts attempted to cope with the forces of alienation in their society. Yáñez also resembles Faulkner in this sense, a love and respect for the religious heritage, the people, and the land. In this area many parallels are evident.

1. Religious concerns. One of the especially misunderstood aspects of Faulkner, principally in the early years, was to define the nature of his religious ideals in broad terms. It was not until 1939 that George Marion O'Donnell first identified Faulkner as a moral writer.<sup>2</sup> Prior to that period he was considered by some--and

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<sup>2</sup>Jules Newman, The Religion of William Faulkner (unpublished Master's essay, Columbia University, 1953), p. 2.

interpreted by Novás Calvo, as explained by Irby--to be a depicter of demonios, a writer of pessimism, negativism, and violence.

Sanctuary was actually a protest against the absence of morality and sincerity in human relations. One clue to Faulkner's protest was the use of Christian terminology to depict those patterns of behavior and those actions which were the contrary of the name. He thus subtly implied that the reader should become alert to the disparity between intent and actualization.

Examples of religious concerns abound throughout his novels and short stories, but we need only call attention to a few in order to illustrate the point. We have the situation of the title of the book itself, Sanctuary, which refers supposedly to a holy place, but which is representative of a society that is fraught with corruption and deceit. The heroine in that story is "Temple" (Drake), a young girl, a virgin, who mindlessly following old college habits in the alien environment flaunts herself before the bootleggers and the impotent Popeye who rapes her with a corncob, and takes her to a brothel in Memphis. This "violation" of the "temple" is a form of protest on the part of Faulkner.

In Light in August Faulkner gives us the Reverend Gail "Hightower," who, as a minister, should be tolerant, loving, filled with the faith of God, but who, as a man, is weak, ineffective, incapable of positive, creative activity. Also in Light in August, Faulkner has presented the

character Joe Christmas, perhaps a forerunner of the corporal in A Fable. He is a semi-Christ figure by name and contrasts sharply with the image of Christ. Christmas was left as an infant on the doorstep of an orphanage and develops into a frustrated man, never sure of who he is or why he exists.

In Religious Perspectives in Faulkner's Fiction,<sup>3</sup>

Cleanth Brooks studies Faulkner's "Vision of Good and Evil."<sup>4</sup> Brooks begins with a quote from Randall Stewart to the effect that

Faulkner embodies and dramatizes the basic Christian concepts so effectively that he can with justice be regarded as one of the most profoundly Christian writers in our time. There is everywhere in his writings the basic premise of Original Sin: everywhere the conflict between the flesh and the spirit. One finds also the necessity of discipline, of trial by fire in the furnace of affliction, of sacrifice and the sacrificial death, of redemption through sacrifice. Man in Faulkner is a heroic, tragic figure. (p. 57)

Brooks expresses his basic sympathy with Stewart on the matter of Faulkner's concern with what Stewart calls "Original Sin," and with Faulkner's emphasis upon discipline, sacrifice, and redemption. Brooks is more cautious, however, and instead of interpreting Faulkner as "one of the most profoundly Christian writers in our time," he prefers to say that

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<sup>3</sup>J. Robert Barth, ed., Religious Perspectives in Faulkner's Fiction (Notre Dame, Ind.: University of Notre Dame Press, 1972). A collection of essays.

<sup>4</sup>First published as a chapter in Brooks' The Hidden God (1963).

Faulkner is a profoundly religious writer; that his characters come out of a Christian environment, and represent, whatever their shortcomings and whatever their theological heresies, Christian concerns; and that they are finally to be understood only by reference to Christian premises. (p. 57)

Agustín Yáñez closely parallels this Faulkner religious perspective. Specifically, in his work are evidences of the deliberate use of Christian names to imply a contrary meaning in a subtle pointing out of the contrast between the Christian affirmations of the society and the actual implementation of Christian principles. There is, for example, in Las tierras flacas, the incident of the renaming of the land area the "Holy Land" because of its resemblance to the topography of the Middle East; yet the austerity of the life intermingled with the practice of witchcraft and superstition belie the presence of living habits and customs in keeping with Christian principles. The site of the main house and outbuildings of the local caudillo, Epifanio Trujillo, is named "Belén," which is also the site of the birth of many illegitimate children of the caudillo.

In some of the other Christian name affinities, however, Yáñez is less subtle and appears to try to apply a direct correlation between the role of the character and the Biblical name. For example, in Las tierras flacas, "Miguel Arcángel," in Biblical tradition the name of the angel of law and judgment (Jude 9), is also the name of the eldest son of Epifanio Trujillo; legitimized after maturity by a formal ceremony, he later becomes the character in the novel who

returns to the ancestral land and, judging that the people need to be freed from their dependency on the old ways and continuing subservience to the forces of nature, seeks to "modernize" the countryside by introducing light (electricity) and mechanical aids (silos, windmills) to the people.

2. Interest in people. A second affinity that exists between Yáñez and Faulkner is the deep concern for the humans who exist in their world.

One of Faulkner's outstanding traits is the tremendous number of characters that he has created in his novels and his short stories. Using the count of named characters given by Edwin R. Hunter,<sup>5</sup> it can be observed with regard to Faulkner that

his chief contribution to the literature of his time is the people he creates. In his novels and short stories there are 1454 named characters. In the novels, including Requiem for a Nun, there are 1309, and in the fifteen novels plus Requiem which are set in Yoknapatawpha County there are 1104 named characters.

Of these eleven hundred Yoknapatawpha persons ninety-eight are in two or more novels. Fifty-four appear in two novels. Colonel John Sartoris is in eleven; old Bayard Sartoris, the banker, is in eight. Isaac McCaslin appears in six. Twenty-three are in three, six are in four; four are in five; four in six; four in seven; and two in eight. Much of the overriding effect of coherence, of unity--perhaps it is an effect of community--which the whole body has is due to these continuing persons. (p. 110)

Yáñez, of course, cannot claim such overlapping of characters in his novelistic production. He is, however,

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<sup>5</sup>Edwin R. Hunter, William Faulkner: Narrative Practice and Prose Style (Washington, D.C.: Windhover Press, 1973).

interested in the development of types of characters which he has known: the priests of Al filo del agua, the villagers; the seven personages of La tierra pródiga who fight among themselves for control of the land; and in Las tierras flacas the four dominant characters and the children of these. As in Faulkner, Yáñez includes mention of characters who are absent because they have moved, are dead, or are visiting elsewhere, but present by means of reverence from others. Examples are (1) the northerners and the students (Al filo del agua); (2) Teófila (Las tierras flacas), the daughter of Rómulo and Merced; or (3) the grandfather of Rómulo, who appears constantly in his monologues. Yáñez contrasts the individuals against the group in a constant shift of movement that relieves tension and builds up suspense.

Yáñez recounts having spent the summer months of August and September in Yahualica. He was able to breathe into the text of Al filo del agua the beauty of the feeling of the villagers for the tolling of the bells, the almost medieval mysticism of the religious practices and the hopes and fears of the people. His weakness lay in that he was not able to continue this high level of sustained emotion in the creation of other characters in different novels.

3. Love for the land. The third parallel with Faulkner lies in Yáñez' love for his land. Whereas Faulkner limited himself to his own North Mississippi country, in the fictionalized Yoknapatawpha County (area, 2400 square miles; population, Whites 6298, Negroes 9313; county seat,

Jefferson), Yáñez changes the locale, from the village, to the verdant tropical coast, to the dry farmlands, and to the capital city. His vision is that Jalisco is representative of all of Mexico and he seeks to achieve universality through the coverage of the complete area.

While Faulkner lamented the disappearance of the woods, the encroaching railroads, towns, budding populations, Yáñez accepts such changes as a new stage in growth. In an interview with Emmanuel Carballo,<sup>6</sup> Yáñez' perception of the changing nature of civilization is brought out:

A primera vista, esta novela (La tierra pródiga) forma parte de la extensa nómina . . . de obras que trasladan la selva americana de la geografía a la historia. Novelas en las que el personaje principal es la feraz tierra virgen y en las que la anécdota . . . devora a los desleídos personajes humanos. La naturaleza en ellas se impone sobre la civilización. La tierra pródiga subvierte las anteriores características. La naturaleza conforma a los personajes, no los deforma ni los anula. Son los seres humanos quienes controlarán, tarde o temprano, los casi ilimitados poderes de la tierra, los que harán que la naturaleza ocupe de la anécdota un segundo plano. . . . Las anteriores novelas de este tipo correspondían a un estadio de vida agrícola; ésta corresponde a los inicios de una nueva etapa, la de la industrialización. (p. 305).

Because of his stated objective to give a composite picture of all of Mexico, the themes and narrative order of Yáñez are relatively similar in the novels studies. An outline of the content of these three novels reveals this fact:

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<sup>6</sup>Emmanuel Carballo, Diecinueve Protagonistas de la literatura mexicana (Mexico: Empresas Editoriales, 1965).

Al filo del agua

People....Town....Religious....National Issue  
 Suppression (Revolution)

La tierra pródiga

Caudillos....Land....Religious....National Progress  
 Fanaticism (Industrialization)

Las tierras flacas

People....Land....Superstitions....National Holiday  
 and Magic (Electricity)

It is not in the dramatization of themes, however, that Yáñez achieves artistic eminence. It is through the thorough assimilation of techniques and style of the new European and North American novel of the post-World War I period that he sets the Mexican novel into the mainstream of contemporary writing. Orlando Gómez-Gil<sup>7</sup> identifies the main technique as

. . . el fluir de la conciencia . . . en que queda superado el regionalismo fácil en nombre de una obra de arte que retrata conflictos en un plano universal.  
 (p. 678)

Yáñez, however, employs a technique which is a synthesis of several techniques and styles. Like Kafka, he mixes the dream world with the real world as in the dream of Don Dionisio in Al filo del agua. Like Joyce, he uses the interior monologue, direct and indirect, as in the opening of Al filo del agua, and in the characterization of Rómulo in Las tierras flacas. He imitates Dos Passos in telling

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<sup>7</sup>Orlando Gómez-Gil, Historia crítica de la literatura hispanoamericana (New York: Holt, Rinehart and Winston, 1968).



several stories simultaneously as, for instance, the story of Don Timoteo Limón and his family, and of Leonardo Tovan, his wife, his son, and of Micaela Rodríguez, her family and her friend David in Al filo del agua. Nevertheless, it is the stylistic similarity with Faulkner which is the subject of this study.

Yáñez has never clarified whether the critics are correct or not in identifying his works with those of Faulkner. Yet, his style and techniques have such a Faulknerian "flair" that it seems impossible he has not read the Southern writer with the same enthusiasm as his readings in other literatures.

#### Yáñez' Knowledge of Faulkner

It is not possible to determine with certainty just when and how Yáñez may have first heard of and read the novels and short stories of Faulkner. Yáñez himself does not acknowledge any such association.

It must then be assumed that the contact was indirect and subtle and that Yáñez absorbed the elements of Faulkner's style and technique, along with those of other authors, in his contact with other young authors of Mexico who were searching for new ways to express the feelings and emotions of the people.

In the interview with Emmanuel Carballo, mentioned before in Diecinueve Protagonistas, Yáñez recounts his memories of the years between 1930 and 1940:

Los dediqué a estudiar y a enseñar. Recuerdo que por ese entonces publiqué un ensayo, de los primeros que se escribieron en México, acerca de la filosofía de Heidegger; también publiqué otro sobre la angustia en la obra de Kierkegaard. Fueron años difíciles, duros. Tras de la desaparición de Contemporáneos, casi no existían revistas dignas de ese nombre. En esa década se trató de organizar, de dirigir el arte: procedimiento que yo consideré y considero absurdo. Terminé de escribir Flor de juegos antiguos y Pasión y convalencia. Quise comenzar a escribir dos obras: el libro biográfico sobre Santa Anna--que nunca he concluído--y un tratado acerca de la propensión mexicana al resentimiento. Don Antonio Caso me aconseja a que este tratado fuese mi tesis en la Facultad de Filosofía.<sup>8</sup>

Yáñez continued with the comment that his roots, as those of others of the group "Contemporáneos," Torres Bodet, Novo y Villarrutia, lie in the literature of the Revista de Occidente.

Assuming this fact to be true, it was then necessary for the writer to examine the issues of the Revista de Occidente in the period under consideration for material related to Faulkner that Yáñez may have read.

The Revista de Occidente was founded in Spain in 1923 by Ortega y Gasset and was one of the most important literary magazines of the era. Interrupted in July 1936 by the Spanish Civil War, it did not again reappear until 1963. A search of the contents revealed that between 1929 and 1934 several articles appeared related to the novelists of North America and England, bringing to the attention of the readers the "new" trends in other literatures. They included an article in 1929 by Francisco Ayala in which he discussed

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<sup>8</sup>Carballo, p. 287.

John Dos Passos' Manhattan Transfer (1925), one of the first reviews of this book to appear in a Spanish journal. Lino Novás Calvo was a regular contributor. In 1933 he authored an article, "Dos escritores norteamericanos," in which he reviewed the work of Hemingway and Faulkner, but in which he also called to the attention of the readers the changes taking place in general in the themes and techniques of the writers of the United States. In that same year (1933) there appeared two additional articles on William Faulkner; one was a general critique by Antonio Marichalar of the literary production of Faulkner, inspired by the recent appearance of the translation of Santuario published by Espasa-Calpe, which had included the book in the collection "Hechos Sociales." Marichalar made general comments regarding the uniqueness of the style of Faulkner.

In the same issue and immediately following the article of Marichalar was the Faulkner short story, "Todos los aviadores muertos," by an anonymous translator. Noticeable in this story are elements which will later become characteristic of Faulkner: (a) the beginning of the story at the end and retelling the incidents as remembrances; (b) the presence of animals; (c) situation humor and practical jokes; (d) the pathos of a man's death revealed in an indirect way after his death; (e) the telling of the story through a witness.

In addition to these articles on Faulkner, readers of the Revista were treated to articles on Joyce's Ulysses, on

Gertrude Stein, Virginia Woolf. By 1934 the young writers of Mexico and the readers of the Revista in all countries would have known of and been stimulated to investigate the works of some of the most important authors of the English-speaking world.

In the previously mentioned interview with Emmanuel Carballo, Yáñez discussed the new directions being sought by the young authors during the 1930's. He discussed the "Contemporáneos," who represented "abstract" literature, and the "Agoristas," the editors of the journal Agora, who represented "realism" in literature. Yáñez identified Gutiérrez Hermosillo as being inclined toward abstraction, while he tried to identify himself first with one, then the other tendency. Yáñez later commented that while he was studying the history of philosophy he began to realize how difficult it would be to become a philosopher, and that, given a choice between being a teacher or a creator, he opted for the latter, which he felt was more in line with his natural tendencies. The new direction which Mexican letters aspired to, according to Yáñez, meant the use of new themes and new styles by the young authors. Yáñez stated that when he began to write Al filo del agua he was thinking in terms of Manhattan Transfer of Dos Passos, a work which was written in 1925 and first translated into Spanish in 1929 by José Robles Pazos, in Madrid. Stimulated by the articles in the Revista de Occidente, and by the translation of American and English novels into Spanish, Yáñez and others began to

express their own interpretation of human feelings, the contrasts in the evolving fast-paced technological life styles with the rural past.

The social consciousness of the works of Dos Passos awakened the interest of the young novelists. There were other attractions as well. The story setting, New York, lent itself to vignettes that precluded the development of characters in the "normal" in-depth style, slow, careful building up of character traits, etc. These vignettes made possible the telling of multiple story lines simultaneously, and the omission of extended development. Superficial comparison between Manhattan Transfer and Al filo del agua, however, shows certain differences: (1) lack of in-depth development of character; (2) lack of religious orientation of any kind; (3) a quick and fast-paced tempo, with no contrast or "rest" chapters of slower movement; (4) the passage of time in a forward direction is revealed indirectly through the casual crossing of lines of the characters; (5) no involvement with the weather or with nature; (6) the use of short prose passages at the beginning of each chapter to express the idea of the chapter or to link the chapter to a specific moment in time.<sup>9</sup>

This part of the study must now be closed with a summary statement that the exact point of literary contact

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<sup>9</sup>An excellent short study can be found in John D. Brantley, The Fiction of John Dos Passos (The Hague: Mouton, 1968).

between Yáñez and Faulkner cannot be ascertained, but that it is highly likely that Yáñez learned of Faulkner through the Revista de Occidente, and that contact with the latter's novels was through the Librería Font which Yáñez and the other young writers frequented. The subsequent discussions within the literary groups, "Contemporáneos" and "Agoristas" undoubtedly revealed current trends, not only in Mexico, but also in other countries.

### Similarities in Style

In light of the avowed attempt of Yáñez to pattern Al filo del agua after Manhattan Transfer of Dos Passos, it seemed difficult to ascertain just why the work does in many respects resemble As I Lay Dying of Faulkner more than it does the Dos Passos novel. In order to fathom this, the writer examined two studies on the style of William Faulkner. One was the article by Conrad Aiken, "William Faulkner: The Novel as Form" (1939), reprinted in Twentieth Century Views, Faulkner: A Collection of Critical Essays, edited by Robert Penn Warren (1966; pp. 46-52), and the other, the study by Edwin R. Hunter, William Faulkner: Narrative Practice and Prose Style, published in 1973. Because these are the two major works used in this study as the basis for the comparison of the prose style of Faulkner with that of each of the Latin American authors, they are included in summary form in Appendix B of this report.

These studies revealed a multiplicity of techniques

used by Faulkner, and also revealed that he was in a constant state of experimentation with form and technique. Because this dissertation limits itself to Al filo del agua, which was published in 1947, the techniques studied are those evident in those books by Faulkner written prior to that date. Faulkner's traits which were most evident were the following: (1) the technique of dividing the telling of the story into sections, each dominated by the thoughts of one of the characters; (2) the use of witnesses to recount an event; (3) the use of the dramatic chorus; (4) character development through internalization and externalization; (5) the use of interior monologue; and (6) a remarkable similarity of incidences. These will be discussed in more detail later, but first the study describes the novel Al filo del agua (1947) in light of some of the earlier studies which have already been completed. The following elements will be touched upon in the presentation of the work: theme, characters, setting, point of view, time, dialogue, style, narrative structure.

The novel is a picture of the psychological and physical setting of a small town in Jalisco immediately prior to the outbreak of the Mexican Revolution, the eighteen months preceding 1910. Yáñez explores the fears, hopes, desires, frustrations of the villagers in an intensely dramatic fashion.

Yáñez used interior monologue (Don Timoteo Limón, Leonardo Tovar, Mercedes Toledo, and Micaela Rodríguez) to

establish the characterizations. These individual characters are contrasted with the group reactions throughout the book and are modified by references to their problems through indirect monologues from other characters.

The setting is established in the "Acto Preparatorio," characterized by short sentences, repetition of words, to give the effect of monotony and suppression. "Pueblo sin fiestas...Tertulias, nunca...Pueblo seco, sin árboles ni huertos...Pueblo sin alameda...Pueblo de mujeres enlutadas... Pueblo solemne..." (p. 4). The refrain "Pueblo de mujeres enlutadas" is repeated nine times within the first three pages. Noticeable also is the technique of noun-adjective phrasing, without verb, in short, staccato sentences. The "Acto Preparatorio" also uncovers the "deseos" which are "ávidos" and "pálidos." The word "deseos" is repeated ten times within a space of four pages (pp. 5-8). The effect of repetition is one of monotony, and the enumerative technique emphasizes this dominant emotion. There is little movement within the village. Repetition is a characteristic of the prose of Yáñez and makes possible the lyric quality of his writing. John S. Brushwood<sup>10</sup> calls attention to the

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<sup>10</sup>John S. Brushwood, "The Lyric Style of Agustín Yáñez," Symposium, 26 (Spring 1972), pp. 5-14. He lists the characteristics of Yáñez' style as follows: (1) Repetition of words and phrases to create a rhythmic effect: (a) Repetition of a prepositional phrase; (b) Repetition of the same word; (c) The effect of repetition caused by using words from the same root; (d) Repetition of a word used at the beginning and the end of a concept. (2) Avoidance of reference to persons and emphasis on depersonification by an opposite



rhythmical beat of his passages, and quotes from another article by Gilbert E. Evans, in which Evans suggests that the repetition may be rooted "en el subsuelo de la mexicanidad" of Yáñez.<sup>11</sup> Evans says that Yáñez himself has commented on the religious and solemn effect produced by verbal rhythm in the style of an indigenous author.

The characters of the novel are given names and families, though emphasis is on their emotional, not their genealogical, condition. Past history of the village is unimportant, though Lucas Macías, the town chronicler, can relate a past incident or happening that foretells future events. He serves as the link between the past and the future. Acts and incidents are current, old grievances are not a motivating factor. Resentments are noticeable, but do not serve the author as elements of revenge, hate, or bitterness.

The social environment is a rural society in which the lives of the characters are controlled by the liturgical calendar. The author has successfully merged the emotions of the personalities and the spiritual emphasis of the season. Particularly effective is the development of the character of Luis Gonzaga Pérez, former seminary student,

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procedure which personifies the impersonal (avoids use of I or we). (3) Use of series of substantives or phrases. (4) Use of series of verbless phrases; creates a generalized time and a generalized space. (5) In his speeches, logic establishes the dominant tone.

<sup>11</sup>Gilbert E. Evans, "El procedimiento plurifrástico en Agustín Yáñez," Revista Mexicana de Cultura (June 4, 1967).

who seeks to experience the mystical passion of Christ during the Holy Week ceremonies, but finds some sensual feelings for the woman Victoria blending into these emotions and thus sending him into a delirium of jumbled passions.

There is a mixture of story elements from character to character, a telling of an incident from several points of view. For example, the death of Doña Anastasia, wife of Don Timoteo Limón, is narrated from the point of view of her husband (she is a sick woman), from the point of view of the other children (Damián killed her by returning), and from the point of view of the priest (a funeral cannot be held on Easter Sunday). The deaths of Micaela Rodríguez and of Don Timoteo Limón are viewed from the point of view of (1) Bartolo Jiménez, husband of Bruna (who is concerned about his wife's affection for Damián); (2) from the point of view of the villagers (outrage, fury); and (3) from the point of view of the authorities (no autopsy, cause of death unknown).

Within the time span of the novel, which comprises the nine months of 1909 from the spiritual exercises preceding Holy Week through the celebrations of December 8 and 12, as well as the twelve months of 1910 of the last chapter, there is a fragmentation of the dates. For example, Bartolo Jiménez tells his wife the events of the day, August 24, 1909, in the chapter "Canicas" in which dates vary from April 25, Good Shepherd Sunday, to the reading of the newspaper of July 1, and the report of Padre Islas to Don Dionisio of the growing sensuality in the town caused by the

presence of the woman Victoria, an event which occurred on April 27. The days of the week following Easter Sunday run: Tuesday, Thursday, Monday, Tuesday, Saturday. The reader must be willing to accept these fragmentations of time, thus acknowledging the existence of multiple levels of narration occurring simultaneously.

There is an alternation of individual and group dialogue. The dialogue between María and Padre Reyes in the home of Mercedes during Holy Week (pp. 85-87) is followed by the series of about twenty short sentences reflecting the attitude of the group toward the flirting of the absent Micaela (pp. 87-88). The interior thoughts of the men (124 total) who are participating in the spiritual exercises (pp. 52-54) alternate with the collective thoughts of the women left in the village (pp. 54-58).

The dominant note in the work is subjectivity, expressed through the interior monologue, direct or indirect. Thus the reader learns of Don Dionisio, the spiritual leader of the village. First introduced through authorial narrative description as he prepares for the spiritual exercises (pp. 39-46), the transition into his mind flows smoothly and evenly as he begins to be concerned for his nieces, Mary and Martha (pp. 71-73) and also expresses his fears and concerns for the spiritual welfare of the village (pp. 68-70).

Elaine Haddad in her article, "The Structure of Al

filo del agua,"<sup>12</sup> divided the novel into the following sections: (1) The first four chapters constitute an introduction to the personages who inhabit the town; (2) the next eight provide an expansion of the problems touched on; (3) the chapter "La desgracia de Damián Limón" is the climax of the book, with the murder of Micaela Rodríguez and his father, Don Timoteo Limón; and (4) the final three chapters bring to a conclusion one year in the life of the village, including the final chapter which quickens its pace by covering all the events of 1910 and the introduction of names and events outside the town. For Haddad the "Acto Preparatorio" is the author's setting; "only when the reader is completely attuned to the physical, psychological, moral, social, and economic aspects of the town does the curtain rise and the individuals claim his attention" (p. 523).

Michael J. Doudoroff, in the article "Tensions and Triangles in 'Al filo del agua,'"<sup>13</sup> expresses the idea that the predominant structural device of the plot is the interlocking triangle consisting of four sets, each of which is presented through the point of view of the dominant characters: (1) Don Timoteo Limón, his family and his sexual fantasies; (2) Leonardo Tovar, his wife, his son; (3) Merceditas Toledo, Padre Islas, and Julián; (4) Micaela Rodríguez, her

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<sup>12</sup>Elaine Haddad, "The Structure of Al filo del agua," Hispania (September 1964).

<sup>13</sup>Michael J. Doudoroff, "Tensions and Triangles in 'Al filo del agua,'" Hispania (March 1974).

family, and David. The internal relationships are developed with care and forethought. Another triangle presents itself with Don Dionisio and his two nieces Marta and María. As the story progresses the groupings change and substitutions or replacements occur, as for example, the appearance of Luis Gonzaga Pérez, perhaps an analogue to Don Dionisio, as well as the appearance of the beautiful, educated widow Victoria, from Guadalajara, who excites all the males in town. Doudoroff adds that by the end of the novel, the tension of the personages of the town has shifted to the mounting tension of outside events which have caused the disruption of life as the characters have experienced it. He concludes that it is the patterning of relationships that defines and qualifies the collective psychology, revealing the meaning of the events of 1909-1911, and lifting its significance above the regional limits of its setting.

By way of conclusion, it may be said that the narrative structure of Al filo del agua is well organized, whether the reader looks at it from the point of view of chapter organization or through the interaction of groups of characters.

#### Faulknerian Traits

Evident to this writer were several techniques used by Yáñez that recall the early techniques of William Faulkner. These were enumerated above, but can be repeated here: (1) the technique of dividing the telling of the story into

sections, each dominated by the thoughts of one of the characters; (2) the use of witnesses to recount an event, or comment upon it; (3) the use of the dramatic chorus; (4) character development through internalization as well as externalization; (5) the use of interior monologue, designated by writing in script; and (6) deliberately withheld meaning of progressive and partial disclosures.

(1) The technique of dividing the telling of the story into sections, each dominated by the thoughts of one of the characters. Faulkner used this technique in the stream-of-consciousness novels, The Sound and the Fury and As I Lay Dying. It is employed again in The Hamlet (1940), although by this date there is a slight change in the form, i.e., there is less abruptness in the switchover from character to character. For example, in the two early novels, each speaker dominates his own section. In the later novel the section of Flem Snopes, narrated by Ratliff, amplifies into the recounting of incidences with I.O., "Mink," and the gradual takeover of The Hamlet by the Snopes family. The section entitled Eula Varner also includes the incidences of the ambitiousness of her brother Jody and of the school teacher Labove.

Yáñez used this technique in Al filo del agua. He groups the individual characters, Leonardo Tovar, Merceditas Toledo, Micaela Rodríguez, el cura, el padre Reyes, and others, into one unit by surrounding them with the darkness

of "Aquella Noche." He repeats the pattern in the second chapter. The male and female characters of the town, while keeping separate identities and characterizations, are again grouped into one unit by the religious oppression of the local priests. The priests are also individualized by their presentations in separate parts of the chapter.

The technique was also employed by Yáñez in Las tierras flacas. The structure is simplified and individualization of sections more apparent than in Al filo del agua. Don Rómulo dominates one part, Don Epifanio Trujillo, Matiana and, to a lesser extent, Plácida, dominate other, alternating sections. The structure of Las tierras flacas parallels the structure of As I Lay Dying in its use of a lesser number of characters than Al filo del agua.

(2) The manipulation of viewpoint in Yáñez is similar to that of Faulkner in the use of witnesses to recount an event or comment upon it. Edwin R. Hunter<sup>14</sup> calls particular attention to the indirectness of the narrative style of Faulkner:

Faulkner shows early and carries on with increasing awareness a conviction that stories should be committed for telling to someone other than the author. It is perhaps only incidental that all five non-Yoknapatawpha novels are told mainly by the omniscient author. Also the third and sixth novels, Sartoris and Sanctuary, both Yoknapatawpha, are told so. The two novels which lie between these two, The Sound and the Fury and As I Lay Dying, come from inside the minds of active participants in the events. No word in the first three parts of The

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<sup>14</sup>Hunter, Chapter Two, "Getting the Story Told."

Sound and the Fury and in the entirety of As I Lay Dying can be called Faulkner's word: no single word of telling or of comment. If these are, as many think, his best novels, part of the reason may well lie in this total commitment to personally involved tellers. (p. 13)

In Yáñez this technique is particularly evident in Al filo del agua. Examples of indirection noted include:

(1) through the presentation of situations, (2) through the introduction of characters, and (3) through the recording of events which have occurred. The first is evident toward the beginning of the novel, when the restlessness and discontent of the young girl Micaela is commented upon by Juanita and her brother.

--Pero qué ¿se ha vuelto loca Micaela?  
 --Imagínate.  
 --Desde que salimos de Guadalajara ha sido un continue llorar.  
 --No sabemos qué hacer.  
 --Hemos querido hasta pegarle.  
 --Hemos llorado."

(p. 34)

The second example is shown in the presentation of the former seminary student Luis Gonzaga Pérez. The reader knows more of Luis from village witnesses than from Luis himself, whose interior monologues are almost as incomprehensible as those of Benjy Compson.

"Qué hubiera dado Luis Pérez, tan aficionado a las alegorías, porque se le ocurriera esta idea... ¿se dice genial?  
 --¿Luis? Iba bien prevenidito para cargar el palio, cuán presto salió como energúmeno, hablando solo. Le falta un Jueves.  
 --Yo creo que esta vez le faltó la semana, la semana entera..."

(p. 99)

The third example is evident through the dialogue of the



women who are attending the wake for Doña Anastasia, when Idoña Remigia recounts the story of the finding of Luis in the field by some of the men. It is the reader who must become involved in the telling of the story in order to reconstruct the event as it must have occurred at an earlier period of time.

Los Padres y don Refugio no estaban en sus casas; se habían ido a la de los Pérez porque a Luis Gonzaga lo habían traído comó muerto unos hombres que lo hallaron tirado en el campo... (p. 133)

(3) The use of the dramatic chorus. In Faulkner, in As I Lay Dying, one can find an excellent parallel between the reaction of the community to the macabre march of the Bundrens to Jefferson to bury Addie with the group reaction to the prolonged wake and delayed burial of Doña Anastasia. Examples of this use in the two authors are given below:

Faulkner (As I Lay Dying)

She laid there three days in that box, waiting for Darl and Jewel to come clean back home and get a new wheel and go back to where the wagon was in the ditch. Take my team, Anse, I said.

We'll wait for ourn, he said. She'll want it so...

On the third day they got back and they loaded her into the wagon and started and it was already too late. You'll have to go all the way round by Samson's bridge. It'll take you a day to get there. Then you'll be forty miles from Jefferson. Take my team, Anse. (pp. 86-87)

There were several instances of group or community reaction to events in Al filo del agua. It is shown predominantly within dialogue by unidentified speakers.

Yáñez (Al filo del agua)

Revuelto en la casa, con la llegada del féretro. (--"Quedó muy bonito"...--"Lástima de lujos para la tierra"...--eran los comentarios, por la calle.) (p. 135)

Así se hace. Cuando el sufragio termina, las mujeres rodean a la muerta. --"Qué bien se le cerraron los ojos." --"Es que luego, luego, cuando pensamos que había pasado el Juicio, antes de comenzar a vestirla, les puse sal y mucho rato le detuve los párpados con los dedos." (--"Hasta los tiene hundidos, como una calavera; la voy a soñar" --piensa, sin decirlo, doña Dolores la planchadora.) (p. 136).

(4) Character development through internalization (interior monologue) and through externalization (observation by other characters). Faulkner's two most important novels for character development through internalization were The Sound and the Fury and As I Lay Dying. In the former there are four separate sections, each dominated by the thoughts of the speaker. In Section I Benjy Compson, the idiot brother who loved his sister Candace, is developed through interior monologue:

I could hear the clock, and I could hear Caddy standing behind me, and I could hear the roof. It's still raining, Caddy said. I hate rain. I hate everything, and then her head came into my lap and she was crying holding me, and I began to cry. Then I looked at the fire again and the bright smooth shapes went again. I could hear the clock and the roof and Caddy. (p. 69)

In Section III the self-centered, avaricious Jason Compson reveals himself to the reader in the incident in which he allows his sister Candace only a brief look at her daughter:

After she was gone I felt better I says I reckon you'll think twice before you deprive me of a job that was promised me. . . . Besides, like I say I guess I dont need any man's help to get along I can stand on my own feet like I always have. (p. 256)

Yáñez uses internalization in the development of the four levels of narration which will move slowly into the paths that will later converge as the outside events begin to affect them all. He also uses it in the development of the character of Luis Gonzaga Pérez, the former seminary student, who repeats to himself the rigid schedule which he wishes to follow while living at home:

Levantarse a las seis y media. Lavarse la cara y los brazos. Ir a la iglesia sin distraer la mirada en cosa alguna. Meditar en un sitio apartado. A las seis, oír misa. (p. 90)

The same technique is used to present the young bell ringer Gabriel who feels himself so inadequate before the beautiful Victoria, the woman from Guadalajara:

--Como soy tan brusco y fui tan grosero que ni siquiera le contesté, ni siquiera le pregunté come sigue Luis. ¡Pero qué me importa, qué me importa, qué me importa!-- (p. 192)

The development of character through externalization (the eyes of others) is poignantly shown in As I Lay Dying as Faulkner constantly shifts from internal to external points of view. The Tulls present the external view of the strange funeral procession and its participants, for example, as it tried to cross the flooded river:

"They [the Bundren family] ought to went back and laid over until tomorrow," I says. The water was cold. It was thick, like slush ice. Only it kind of lives. (p. 131)

Later on externalization is revealed in Tull's conversation with Anse:

He [Anse] was standing there, humped, mournful, looking at the empty road beyond the swagging and swaying bridge. And that gal, too, with the lunch basket on one arm and that package under the other. Just going to town. Bent on it. They would risk the fire and the earth and the water and all just to eat a sack of bananas. "You ought to laid over a day," I said. "It would a fell some by morning. It mought not a rained tonight. And it cant get no higher."

"I give my promise," he says. "She is counting on it." (p. 133)

Yáñez uses external development of character in Al filo del agua when the good Padre don Dionisio tries to defend Victoria from censure:

--Ponga usted que personalmente esta mujer no tenga la culpa de haber despertado tantos apetitos. (p. 173)

Or, in his praise for the exemplary (in his eyes) conduct of Mercedes Toledo:

--Allí tiene usted el caso de Mercedes Toledo, una de las Hijas de María que se podía poner por ejemplo a las demás, y cuyo noviazgo con Julián es público y ostentoso. (p. 173)

In the aftermath of the deaths of Damián's father and of Micaela, the dying words of Micaela reveal the innocence of Damián's actions, although her words contrast with the opinion generally held by the villagers:

No le hagan nada, ¡suéltlenlo! él no es culpable, yo fui la que quise, porque lo quiero y a nadie como a él he querido, ¡suéltlenlo! (p. 261)

(5) Use of interior monologue. Faulkner's two most important early novels employing the use of this technique were The Sound and the Fury and As I Lay Dying, but he never completely got away from its use in later novels. Quite a bit still exists in Absalom, Absalom! though by this date Faulkner has managed to synthesize the separate points of

view into a more blended whole. Only once does the reader see into the heart of Henry Sutpen through his own words. In the early novels the sections are completely separate and external (conscious) and internal (subconscious) thought is separated by use of italics. Long passages of interior monologue are frequent in The Sound and the Fury. The reader notices, for example, Quentin's ramblings just before he commits suicide:

I was. I am not. Massachusetts or Mississippi. Shreve has a bottle in his trunk. Aren't you even going to open it Mr and Mrs Jason Richmond Compson announce the Three times. Days. Aren't you even going to open it marriage of their daughter Candace that liquor teaches you to confuse the means with the end. I am. Drink. I was not. (p. 216)

Yáñez uses interior monologue italicized almost exclusively in the Acto Preparatorio of Al filo del agua, for the purpose of setting the underlying tone of oppression for the novel. He uses it in the passages about Luis to represent the turbulent inner spirit of the disturbed young man. He also uses it frequently in the chapter in which Victoria and Gabriel encounter each other, where it loses its earlier negative implications of suppression (Acto Preparatorio) and takes on an almost lyric quality.

Esto es la inocencia en varón. Desconocido e inverosímil espectáculo. Avasallador--podía pensar Victoria.

Esto es haber, en fin, conocido el tremendo misterio, sospechado apenas, de la mujer --podía pensar el mozo.

De siempre me hablaron las campanas por él.

Ya la oía, esperándola, en el tañido que nunca pude arrancar a las campanas.

-Es lo imposible --podía gemir la dama.

Y Gabriel: Es la muerte, la muerte que llega.

(p. 191)

(6) Deliberately withheld meaning of progressive and partial disclosures. This is one of the distinguishing characteristics of the narrative art of Faulkner who often begins the story at the end, or close to the end; the gradual unfolding of the complete story is the novel. In "A Rose for Emily," Faulkner begins with the death of the seventy-four-year-old lady. The story is then the recapitulation of what the town knew about her. After the funeral they enter the house and learn her secret.

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old manservant--a combined gardener and cook--had seen in at least ten years.<sup>15</sup>

A similar example is found in Absalom, Absalom of the man Henry Sutpen, which is re-created through the memories of Quentin, his father, Miss Rosa, and partly through the eyes of Henry Sutpen himself as he related it to the grandfather of Quentin.

Yáñez uses the technique in Al filo del agua in the section that tells of the death of Don Timoteo Limón, Micaela Rodríguez, and the attempted flight of Damián and his pursuit by the frenzied crowd. Intermingled with the narrative description of some plans of Micaela comes the introduction of the words of Micaela as she is dying:

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<sup>15</sup>William Faulkner, Collected Stories of William Faulkner (New York: Random House, 1950), p. 119.

"--No le hagan nada, ¡suélttenlo! él no es culpable, yo fui la que quise, porque lo quiero y a nadie como a él he querido, ¡suélttenlo! ..." (p. 261)

The reader must then read through to page 262 where the words are repeated in their chronological sequence to understand that Micaela does not blame Damián for her death.

In addition to the common traits pointed out, it should be noted that there is an unusual similarity of incidences in the works of Yáñez and of Faulkner.

<u>Faulkner</u>	<u>Yáñez</u>
1. The intervention of "north- erners" in the lives of the southerners	1. The return of the "norte- ños" to disrupt the peace of the village
2. The presence of ancestors whose memory is never forgotten, especially in their exploits	2. The presence of those of the village who, for one reason or another, left
3. The use of the month of August as a month of death, <u>Light in August</u>	3. The constant reminder by Lucas Macías of the deaths and tragic happenings in the month of August
4. Mink Snopes, in <u>The Hamlet</u> is sent to prison. In <u>The</u> <u>Mansion</u> , released, he re- turns to kill Flem, his cousin, who did not aid him during the trial	4. Damián is arrested, is later set free, due to lack of evidence. Returns to the village
5. The death of Addie Bundren. Her delayed burial. <u>As I Lay Dying</u>	5. The death of Doña Tacha. Her delayed burial.

Dissimilarities between the two authors. This study would not have been complete if it had revealed only those elements in which the writers were alike. Certainly the close proximity in ages would have implied that they lived through the changing times, each in his country, in a

predominantly rural environment, subjected to the same cultural forces and influences.

Faulkner began writing at an earlier period, late 1920's, and by the time of The Hamlet, 1940, he was becoming more philosophical and direct in his "preaching." By 1954, the date of A Fable, he had abandoned almost completely the powerful style of the earlier novels. Yáñez, whose book was first published in 1947, had spent more years preparing for the moment, and by the time of La creación (1950) and of La tierra pródiga (1960) and of Las tierras flacas (1962) he was beginning to perfect his style in the direction in which he wished to go to obtain a portrayal of Mexican thought and culture.

Other dissimilarities include the fact that by 1940 Faulkner begins to introduce humorous relief into his stories. He does this primarily by incorporating into the body of his novels short stories which had been previously published, some included with minor changes, some adapted extensively to conform to the content of the novels. Examples include "Wash," which was printed two years before its inclusion in Absalom, Absalom!; "Spotted Horses" which, adapted into The Hamlet, added comic relief, as did "Mule in the Yard" when introduced into The Town, twenty-three years later.

Another dissimilarity is that Yáñez has generally a forward motion to his novels, a set time sequence which he wishes to cover. In Faulkner the story is already over when



the author begins to let it unfold.

Finally, in Faulkner the optimism, the hope is expressed in the individual pregnant girl bringing new life, as in Lena Grove (Light in August) or Dewey Dell (As I Lay Dying). In Yáñez hope is expressed in the nationalistic identification of the individual with Mexico, something that pulls him out of himself, out of his troubles, out of his frustrations.

In conclusion, then, it may be stated that there are several similarities that exist between the writing style of William Faulkner and that of Agustín Yáñez. Yáñez acknowledges an indebtedness to John Dos Passos' Manhattan Transfer as the primary inspiration for the novel. These similarities are more clearly seen in Al filo del agua but traces of this technique exist in other novels. The techniques of Faulkner that are most evident are: (1) the technique of dividing the telling of the story into sections, each dominated by the thoughts of one of the characters; (2) the use of witnesses to recount an event, or to comment upon it; (3) the use of the dramatic chorus; (4) character development through internalization as well as externalization; (5) the use of interior monologue, designated by writing in script; and (6) deliberately withheld meaning of progressive and partial disclosures.

### CHAPTER III

#### GABRIEL GARCÍA MÁRQUEZ (1928- )

Gabriel García Márquez, Colombian novelist, was born March 6, 1928, in the small village of Aracataca located on the Caribbean coastal area between Barranquilla and Santa Marta.<sup>1</sup> The village was founded in the early part of the century by refugees from the civil wars of the era. Between 1915 and 1918 it enjoyed a period of prosperity when the banana industry expanded into that area and many of its inhabitants found work. It also attracted people from the surrounding area, some of whom became the "hojarasca" of later years.

After the end of World War I, the banana industry in that area began to decline, and with it began the economic demise of Aracataca. The more enterprising of its people left, the village sank slowly into the daily drudgery of seeking to remain alive in the face of epidemics, tropical heat and rainfall.

By the time of the birth of García Márquez, the olden

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<sup>1</sup>The information in this and following pages has been obtained from Mario Vargas Llosa, "García Márquez, de Aracataca a Macondo," written for Nueve asedios a García Márquez, Mario Benedetti y otros (Santiago de Chile: Editorial Universitaria, 1971), pp. 126-146.

days lived only in the memory of its inhabitants. On the outskirts of the village was a banana plantation named Macondo, where García Márquez played as a child. This later became the name he was to employ for the fictitious land whose story he relates in Cien años de soledad.

García Márquez was raised by his grandparents, who were his most solid literary influences, according to the author himself. They lived in a large old house, full of memories. Both were superstitious and given to beliefs in myths and tales. According to Vargas Llosa it was from his grandmother that García Márquez as a child learned of the legends, the tales, the stories with which the common people of Aracataca recounted the ancient splendor of the region. At times he saw her conversing naturally with the ghosts that came to visit her.

In some ways García Márquez' grandmother became the prototype of the series of feminine characters who inhabited Macondo: those women who spoke freely with the deceased, such as Ursula Buendía, or those who wrote long letters to invisible doctors, such as Fernanda del Carpio de Buendía.

But it was the figure of his grandfather above all which was the decisive influence in his life, "la figura más importante de mi vida,"<sup>2</sup> according to García Márquez. His grandfather had participated in the civil wars and it was through the memories of the old veteran that the grandson

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<sup>2</sup>Vargas Lloras, p. 129.

was able to relive that time of violence as well as the bitterness of the following years when they felt it was all in vain.

It is the figure of his grandfather that appears in his first book, La hojarasca, in the old coronel who defies the fury of the town in order to bury the dead French doctor; and also in El coronel no tiene quien le escriba, and finally in Cien años de soledad; in these works the grandfather appears respectively in the figure of the old colonel meeting the weekly packet boat that brings the mail, in the mythical figure of Aureliano Buendía, and in the figure of his friend and companion, Coronel Gerineldo Márquez, in this case employing the true name of his grandfather.

His grandfather died when García Márquez was eight years old, a fact which became for the boy, and later for the man, an inconsolable loss. In this period of his life he read two books that were also to influence his life, Thousand and One Nights and Gargantua and Pantagrue. From the first he retained the images of multiplicity of stories, and from the second the tendency toward exaggeration, which may be the foundation for the later masterpiece, Cien años de soledad.

In 1940 García Márquez left Aracataca in order to attend the Jesuit school in Bogotá. After completing his studies there he began his studies in law, but quickly found himself unsuited for that profession. He then became a reporter and editorial writer for El Espectador of Bogotá.

His first stories began to appear in the newspaper in 1946. In 1950 he was in Barranquilla where he met often in the café "Colombia" with a Catalán bookseller, Ramón Vineys, and three other friends, Alfonso Fuenmayor, Germán Vargas and Alvaro Cepeda. These personages will also appear in the account of Macondo of the final years when Aureliano Buendía discovers the prodigious book store of the wise Catalán, collector of books of the fifteenth century and vendor of Sanskrit manuscripts, and where he strikes up friendships with Germán, Alfonso, and Gabriel. With them he visits the zoological brothel over which reigns, at the age of one hundred forty-five years, Pilar Ternera.

In 1954, El Espectador sent him to Italy to cover the death of Pope Pius XXII, which was believed to be imminent. However, the Pope lingered on for several years and García Márquez arranged to remain in Europe, sending articles back to the newspaper. For a while he studied in the "Centro Sperimentale Cinematográfico" in Rome, and later traveled through the countries of the East.

While García Márquez was freezing in western Europe, his friends found in a drawer in his desk in Bogotá the manuscript of a novel he had written before his departure. They took it to the printer, and thus it was that in 1955, La hojarasca was published. The book recounts a period in the history of Macondo situated between 1903 (the year, theoretically, in which the Colombian civil wars ended) and 1928, the year García Márquez was born.

Meanwhile, García Márquez remained stranded in Paris, without work and without money, because the dictator Rojas Pinilla had shut down El Espectador, which was his only source of income. There, in a small hotel on Cujas Street, in the Latin Quarter, where he was living, he wrote the next story: El coronel no tiene quien le escriba. He finished the novel in January 1957, shortly before returning to Latin America.

After returning to Colombia, García Márquez married a young lady in Barranquilla who had been waiting for him four years. She, also, later appears in Cien años as a druggist who is "novia de un tal Gabriel."

From Colombia the couple went to Venezuela where he worked as a reporter and journalist. Caracas, in this period, was in a state of siege from the terrorists and others against the government of Pérez Jiménez. During this time he wrote almost all his stories of the third book, Los funerales de la Mamá Grande, which would not be printed until 1962. In 1960 García Márquez returned to Bogotá in order to open an office of the Prensa Latina, the agency founded by Cuba. Later in the year he was sent by that agency to New York as a correspondent, but he returned after a few months.

He then made a trip through the southern United States, "en homenaje a Faulkner y con sus libros bajo el brazo,"<sup>3</sup>

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<sup>3</sup>Vargas Llosa, p. 140.

but did not remain there due to lack of funds and work. He continued on to Mexico. There he remained eight years in the capital as script writer for the movie industry. There his friends pulled out of the suitcase the manuscript of El coronel no tiene quien le escriba and in 1961 had it published. The following year (1962) they also arranged and sent to the printer, Los funerales de la Mamá Grande, and were finally able to convince the author to send to a literary competition in Bogotá the manuscript of a new novel written in Mexico, La mala hora, originally entitled Este pueblo de mierda. The novel won the competition and was published in 1962.

The promoters of the competition sent the book to Madrid to be printed, where the editors undertook to change the text, giving it to "un corrector de estilo," who replaced all the Americanisms in the speech of the inhabitants with the language of the Dictionary of the Spanish Academy. García Márquez later rejected this edition and added to the new edition (1966) of La mala hora the following note:

La primera vez que se publicó La mala hora, en 1962, un corrector de pruebas se permitió cambiar ciertos términos y almidonar el estilo, en nombre de la pureza del lenguaje. En esta ocasión, a su vez, el autor se ha permitido restituir las incorrecciones idiomáticas y las barbaridades estilísticas, en nombre de su soberana y arbitraria voluntad.<sup>4</sup>

In 1965, while traveling from Acapulco to Mexico City, García Márquez finalized his vision of the book he wanted to

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<sup>4</sup>Vargas Llosa, p. 140.

write. Upon arriving home he told his wife he would be several months writing. Actually it was not until 1967 that Cien años de soledad appeared in manuscript form and could be sent to the publisher. In this book he finalized the picture of Macondo, its inhabitants, its myths and problems, and its relationships to Colombia and humanity. He expressed the solitude of man through the solitude of the Buendía family as well as their alienation and their incapacity to adapt to a world that they do not understand and to a society in which happiness escapes them.<sup>5</sup>

In 1972 he published La increíble y triste historia de la cándida Eréndira y de su abuela desalmada. In 1974 he published a book of short stories, Ojos de perro azul. The ten stories included in the collection are dated individually between 1947 and 1953. Then, in 1975, his latest book, El otoño del patriarca, was published.

#### Similarities in Background

García Márquez, like Faulkner, was raised in a small rural community. To judge from personal acquaintance with their localities, Márquez' native village of Aracataca can be compared with Oxford, Mississippi, in several respects:<sup>6</sup>

(1) Aracataca is located in the lowlands around the mouth of

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<sup>5</sup>Vargas Llosa, p. 145.

<sup>6</sup>Several photographs are submitted in Appendix D to corroborate the writer's personal acquaintance with Aracataca, Ciénaga, Yahualica and their surroundings.



the Magdalena River near the northern part of that state, near the Tallahatchie River and the Mississippi River; (2) Aracataca was surrounded by the verdant tropical vegetation of the area as Oxford was once covered with the woodlands and wooded area so beloved by Faulkner; (3) the economy was, for a period of time, greatly stimulated by the development of the banana plantations, just as cotton was once the principal product in the American South; (4) in Aracataca there was an underlying sub-culture of the Indians, in Oxford there was an underlying sub-culture of the Negroes and in some instances of the Indians; (5) the withdrawal of the banana companies after World War I from the Santa Marta area, which included Aracataca, brought changes in the economy of the communities located there just as technological advances brought changes in the economy of the societies of northern Mississippi. These changes were some of the factors at work which caused alienation in the life styles of the people--alienation from each other, alienation from God, and alienation from themselves.

One excellent study published with regard to the similarities between Faulkner and García Márquez is that of Florence Delay and Jacqueline de Labriolle.<sup>7</sup> They point out that the origin of their comparison between Faulkner and García Márquez was the consideration of (1) the choice of a

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<sup>7</sup>Florence Delay and Jacqueline de Labriolle, "Márquez est-il le Faulkner colombien?," Revue de Littérature Comparée, 47 (1973), pp. 88-123.

single location as representative of the world, (2) the fixation of this location in time and in space, where it is locked and governed by its own laws, and (3) the permanence of the fictitious area whose inhabitants continuously re-appear. The location established by García Márquez was Macondo, the renamed village of Aracataca, just as Jefferson was the renamed town of Oxford, Mississippi.

Like Faulkner, García Márquez was sensitive to the history of civil strife of his country. Like Faulkner he was also sensitive to the effects of the changes occurring in the communities. And like Faulkner he was sensitive to the hopes and dreams, as well as to the despair and frustration, of people whom he loved. García Márquez, like Faulkner, portrays throughout his works the current state of daily living in the village, where disappointments, disillusionment, and frustrations of the inhabitants are contrasted with dreams and hopes in the historic past. In La hojarasca he tells of the deterioration of the village after the departure of the banana company, and the desire of the villagers for vengeance upon the doctor who once refused to help some workers wounded in a strike; in La mala hora he describes the sad effects of the crude notices which appear on the doors of residents accusing the residents of real or imagined offenses; in Cien años de soledad he describes the desires of the founders of Macondo to build a new life for themselves and their families by establishing a new village in the wilderness, and how that dream was deformed and the

people, eventually, destroyed.

In addition to the contrasts pointed out between the current state of society and the older dreams and aspirations of the people, there are certain parallels between Faulkner and García Márquez, which include (1) a strong feeling with regard to religion, (2) an interest and concern for people on all levels of society, and (3) a love of the land. It was the presence of these qualities that made it possible for García Márquez to perceive the problems that developed in the lives of the people of Aracataca (Macondo). These similarities will now be expanded.

1. Religious feelings. Delay and Labriolle cite the Biblical orientation of García Márquez.<sup>8</sup> They indicate as supporting evidence (1) the final hurricane (Cien años de soledad) as the deluge which punishes the villagers contaminated by the "gringos"; (2) the idea of successive plagues; (3) the happy beginnings of Macondo after a difficult "exodus"; (4) the reference to the book of Genesis in the sentence noting that the world was so new that things did not yet have names; (5) the reference to the long-lived patriarchs, as evidenced in the ages of Ursula and of Pilar.

The religious feelings of Faulkner were discussed in detail in the chapter on Yáñez. It was pointed out that Faulkner is a deeply religious writer and that his characters can best be understood by reference to Christian

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<sup>8</sup>Delay and Labriolle, p. 114.

premises. There is also evident in both Faulkner and García Márquez a reaction to the ministers, or to the priests, who are ineffective or poor representatives of their faith. Faulkner gives the reader the pathetic figure of Rector Mahon in Soldier's Pay, the father of the gravely wounded soldier, Donald; the Parson Walthall in The Sound and the Fury, a minor character, who does not want the pigeons killed even though they have become a problem in the town; the Reverend Whitfield in As I Lay Dying, the one-time lover of Addie Bundren and the father of her son Jewel, who is relieved to find that she is already dead by the time he arrives at the house; he preaches her funeral service. The ineffective Reverend Gail Hightower, in Light in August, has many problems of his own. García Márquez uses "el Cachorro" in La hojarasca as a strong religious leader who once kept a mob from lynching the doctor, and who could have forced the village to bury the doctor had he lived longer; but he uses el padre Angel in La mala hora as a cleric who is faithful in the ringing of the bells to announce the classification of the films being shown in the village movie house; and the padre Nicanor Reyna in Cien años de soledad who demonstrates the remarkable power of levitation.

2. Interest in people. The extensive development of characters in Faulkner has already been presented in the chapter on Agustín Yáñez. However, there is one parallel with Faulkner's characters that exists in the works of García Márquez that Yáñez did not show. This was the development

of family groups with established genealogical lines. In Faulkner one can learn of the Sartoris family, the Compsons, the McCaslin-Edmonds-Beauchamp line, the Coldfields, the Sutpens, and others. In García Márquez, the reader can trace the Buendía family through seven generations. There is in both authors a repetition of family given names. This fact has also been commented upon in the article of Delay and Labriolle. For example, Faulkner:

. . . le retour des même noms d'une génération à l'autre . . . Le lecteur de Sartoris découvre au fil des pages comment les deux frères de la génération "héroïque," Baynard et John, ont légué leurs prénoms aux deux arrière-petits-fils du Colonel, dont le fils se nommait aussi Baynard et le petit-fils John . . . dans le Bruit et la Fureur . . . les deux Jason (père et fils), deux Quentin de sexe différent (oncle et niece).<sup>9</sup>

And then for García Márquez:

Pour situer les 5 José Arcadios et les 4 Aurelianos qui se succèdent sous le toit familial--sans oublier quelques ancêtres du même nom et les 17 Aurelianos semés par le Colonel en vingt ans de campagnes--.<sup>10</sup>

Much of the emphasis in the García Márquez studies has been placed on the development of Macondo, a mythical community which enables the author to create both a past, a present, and a future, or characters, both "real" and fantasied. This emphasis is noted in the article by Jaime Mejía Duque, who says that Macondo was not an original invention of the author, but

. . . fue adoptado por éste de un lugar de la región atlántica de Colombia, da pábulo a nuevas fabulaciones y quizás permita rehacer el universo desde la saga

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<sup>9</sup>Delay and Labriolle, pp. 106-107.

<sup>10</sup>Ibid., p. 107.

immemorial del más remoto de los patriarcas y volver así a contarlo todo, no como fue y consta, sino como uno sueña que hubiera podido ser.<sup>11</sup>

However, in the early books, La hojarasca, La mala hora, El coronel no tiene quien le escriba, Los funerales de la Mamá Grande, the emphasis is more on the people than on the environment. It was only in Cien años de soledad that the picture of the village itself is rounded out and takes on an entity just barely suggested in the earlier works.

It was this interest in the people of Aracataca that ties García Márquez to William Faulkner. In La hojarasca he writes of the "riff-raff," the residue of the cities and the local villages who came to Macondo attracted by the wealth emanating from the work with the banana company.

De pronto, como si un remolino hubiera echado raíces en el centro del pueblo, llegó la compañía bananera perseguida por la hojarasca. Era una hojarasca revuelta, alborotada, formada por los desperdicios humanos y materiales de los otros pueblos; rastros de una guerra civil que cada vez parecía más remota e inverosímil. La hojarasca era implacable. Todo lo contaminaba . . . (p. 9)<sup>12</sup>

García Márquez deplores the effect the hojarasca had on the town and its inhabitants:

Pero a la hojarasca la habían enseñado a ser impaciente; a no creer en el pasado ni en el futuro. Le

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<sup>11</sup>Jaime Mejía Duque, "Mito y realidad en Gabriel García Márquez," in René Jara and Jaime Mejía, Las claves del mito en Gabriel García Márquez (Valparaíso, Chile: Ediciones Universitarias de Valparaíso, 1972), p. 79.

<sup>12</sup>All quotations from La hojarasca are from the Tercera edición en la Colección Índice of the Editorial Sudamericana (Buenos Aires, 1969).

habían enseñado a creer en el momento actual y a saciar en él la voracidad de sus apetitos. Poco tiempo se necesitó para que nos diéramos cuenta de que la hojarasca se había ido y de que sin ella era imposible la reconstrucción. Todo lo había traído la hojarasca y todo se lo había llevado. (p. 122)

The hojarasca is presented as a collective protagonist underlying the present attitude of the other characters and affecting their behavior. The French doctor rejected the populace as the result of their desertion of him upon the arrival of the banana company's medical facilities. The Coronel continues to hold fast to concepts of loyalty and faith, even though this position is contrary to the opinion of the people who, many years before, had threatened revenge against the doctor.

In El coronel no tiene quien le escriba, the character of the old colonel is well drawn. The reader is drawn into the pathos of the blind hope of the old man that his pension check will arrive. Other characters--the wife, don Sabas, the compassionate doctor--are easily identifiable types. In La mala hora García Márquez creates an aura of suspense with the mysteriously appearing pasquines, and the destructive effect they have in the lives of the persons upon whose doors they appear. His latest book, El otoño del patriarca, is about the loneliness and solitude of an old man, a dictator. It is in La mala hora, however, that one can see most clearly the author's strong sense of moral indignation. Here he protests the evil caused by the pasquines

as "un síntoma de descomposición social" (p. 122).<sup>13</sup> In García Márquez, however, moral indignation is not as strong a theme as in Faulkner.

In an article by Robert D. Jacobs,<sup>14</sup> "Faulkner and the Tragedy of Isolation," Jacobs points out that only since George Marion O'Donnell's essay in 1939 has Faulkner been recognized as a moralist.

Actually, he is a moralist of such fervor that the struggle between good and evil in his novels at its worst suggests medieval allegory and at its best provides a tragic drama of titanic proportions. (p. 164)

Further along Jacobs also notes that "Faulkner posits a world of moral order." (p. 164) García Márquez, on the other hand, posits a world of deterioration. His strongest characters appear in La hojarasca, the coronel who defies the town to perform an act of decency, and in the short story "Un domingo," the mother of the dead thief who comes to place flowers on his grave.

3. Love for the land. The setting for the novels of García Márquez is the area between Aracataca and Ciénaga which he endowed with the name of Macondo. It is an area larger than that represented by the town of Jefferson and the settlement at Frenchman's Bend in the novels of Faulkner, but not as large an area as that of the county of

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<sup>13</sup> All quotes from La mala hora are from the Novena edición en el Colección Índice of the Editorial Sudamericana (Buenos Aires, 1972).

<sup>14</sup> Robert D. Jacobs, "Faulkner and the Tragedy of Isolation," Hopkins Review, 6 (Spring-Summer 1953), pp. 162-183.



Yoknapatawpha. García Márquez has successfully depicted the suffocating heat of the tropical lands, the incessant rains during the rainy seasons, the abundant insect life of such an environment, and the neglect and the "sopor de los puebluchos tropicales."<sup>15</sup>

García Márquez does not give us long descriptive passages of nature as Faulkner does, but rather short glimpses from time to time of the ever present concern with nature and its effects on the daily lives of the characters as well as its beauty. For example, in El coronel no tiene quien le escriba, the colonel and his wife are very sensitive to the rain because of the leaks in the roof which they are too poor to repair.

Durante media hora sintió la lluvia contra las palmas del techo. El pueblo se hundió en el diluvio. Después del toque de queda empezó la gota en algún lugar de la casa.<sup>16</sup>

In La hojarasca the child speaks of the view from inside the hot room where he is sitting with his mother and its remembered pleasantness.

Veo nuestra casa, descolorida y arruinada, pero fresca bajo los almendros; y siento desde aquí como si nunca hubiera estado dentro de esa frescura verde y cordial.<sup>17</sup>

From the early books and the simple, realistic accounts

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<sup>15</sup>Mejía Duque, p. 82.

<sup>16</sup>All quotes from El coronel no tiene quien le escriba are from the Cuarta edición en el Colección Índice of the Editorial Sudamericana (Buenos Aires, 1969).

<sup>17</sup>La hojarasca, p. 24.

of nature to the beautiful "lluvia de flores" upon the death of José Arcadio Buendía in Cien años de soledad, or the escort of yellow butterflies for Mauricio Babilonia, also in Cien años, one can feel throughout the love of the land underlying the creation of the works. The use of the hurricane to close the story of Macondo is an application of a truth ever present in the Caribbean coastal communities. In both the early and later novels García Márquez has successfully assimilated the individual crisis of men with the needs to live with and adapt to the nature which surrounds them.

Love for the land, its people, its animals, its vegetation permeates all the work of William Faulkner. And along with the expression of his love, one finds a lament for the passing of the wilderness, for the disappearance of the values of honor and integrity that could be found in man's confrontation with nature. These feelings are best seen in his stories collected in the book Big Woods,<sup>18</sup> such as "The Bear," "The Old People," "A Bear Hunt," and "Race at Morning." In one passage Faulkner describes the nearness of the woods as being within the reach of one day's drive in a mule-drawn wagon:

In the old days we came in wagons: the guns, the bedding, the dogs, the food, the whisky; the young men then who could drive all night and all the next day in

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<sup>18</sup>William Faulkner, Big Woods (New York: Random House, 1955).

the cold rain and pitch a camp in the rain and sleep in wet blankets and rise at daylight the next morning and hunt.<sup>19</sup>

But, with the passing of time:

Now a man has to drive two hundred miles to find enough woods to harbor game worth hunting. Now the land lies open from hills to levee, standing horseman-tall in cotton for the world's looms, right up to the doorsteps of the Negroes who work it and the white men who own it. Because it is too rich for anything else, too rich and strong to have remained wilderness--land so rich and strong that, as those who live in and by it say, it exhausts the life of a dog in one year, a mule in five and a man in twenty--a land where neon flashes past us in the gray rain from the little countless towns and countless shining this-year's automobiles [flash by] . . .<sup>20</sup>

Faulkner later expresses his love in these words:

Because this is my land. I can feel it, tremendous, still primeval, looming, musing downward upon the tent, the camp--this whole puny evanescent clutter of human sojourn which after our two weeks will vanish, and in another week will be completely healed, traceless in this unmarked solitude. It is mine, though I have never owned a foot of it, and never will. I have never wanted to, not even after I saw that it is doomed, not even after I began to watch it retreat year by year before the onslaught of axe and saw and long-lines and they dynamite and plow. Because there was never any one for me to acquire and possess it from because it had belonged to no one man. It belonged to all; we had only to use it well, humbly and with pride.<sup>21</sup>

Faulkner does not let his love for the land hinder an appreciation for the artistic uses of nature and its elements in the creation of his novels and short stories. He incorporates these feelings into the fabric of the plot and uses both the human and the inanimate aspects of matter and spirit

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<sup>19</sup>Faulkner, Big Woods, p. 199.

<sup>20</sup>Ibid., pp. 201-202.

<sup>21</sup>Ibid., p. 208.

to create the fusion that makes it possible for his characters to blend with the elements and vice versa. This can be seen in the character of Mink Snopes (The Mansion) and in the character of the convict in the "Old Man." This fact is discussed in detail in the article by Carolyn H. Reeves,<sup>22</sup> in her study of the elements of water, air, earth, and fire in The Wild Palms. She concludes that his artistic use of the elements, as well as the constant alternation between chronological time and frozen time, makes it possible for Faulkner to "represent man's relation to the real world, the world of time and nature and change, as a paradox: man is both within this world and outside of it."<sup>23</sup>

In this study, however, the writer is more specifically concerned with the similarities between the description of nature in Absalom, Absalom! and La hojarasca. In both novels the setting is within an enclosed area: in La hojarasca, within the room of the dead French doctor; and in Absalom, Absalom!, within the Harvard dormitory room where Shreve and Quentin Compson are talking. Nature is of less importance than the telling of the story of the protagonist. There are, in this work of Faulkner, two passages in which Quentin describes the scenes as he remembers them: (1) the night he drives Miss Rosa Coldfield out to Sutpen's

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<sup>22</sup>Carolyn H. Reeves, "The Wild Palms: Faulkner's Chaotic Cosmos," Mississippi Quarterly, 20 (Summer 1967), pp. 148-157.

<sup>23</sup>Ibid., p. 157.

Hundred to see who is living in the house with Clytie:

That evening, the twelve miles behind the fat mare in the moonless September dust, the trees along the road not rising soaring as trees should but squatting like huge fowl, their leaves ruffled and heavily separate like the feathers of panting fowls, heavy with sixty days of dust, the roadside undergrowth coated with heat-vulcanized dust and, seen through the dustcloud in which the horse and buggy moved, appeared like masses straining delicate and rigid and immobly upward at perpendicular's absolute in some old dead volcanic water refined to the oxygenless first principle of liquid, the dustcloud in which the buggy moved not blowing away because it had been raised by no wind and was supported by no air but evoked, materialized about them instantaneous and eternal, cubic foot for cubic foot of dust to cubic foot for cubic foot of horse and buggy, peripatetic beneath the branch-shredded vistas of flat black fiercely and heavily starred sky . . .<sup>24</sup>

(2) the morning he had gone hunting with his father and discovered they were near the house and cemetery on Sutpen's

Hundred:

he and his father crossed [the ditch] just as the rain began to come down again gray and solid and slow, making no sound, Quentin not aware yet of just where they were because he had been riding with his head lowered against the drizzle, until he looked up the slope before them where the wet yellow sedge died upward into the rain like melting gold and saw the grove, the clump of cedars on the crest of the hill dissolving into the rain as if the trees had been drawn in ink on a wet blotter--the cedars beyond which, beyond the ruined fields beyond which, would be the oak grove and the gray huge rotting deserted house half a mile away . . . (p. 187).

There are two other aspects of the philosophy of García Márquez which are somewhat different from Faulkner. One pertains to the theme of violence, so evident in Sanctuary and commented upon at length in the study by Irby. The

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<sup>24</sup>All quotations from Absalom, Absalom! are from the Modern Library edition published by Random House, Inc. (New York, 1964).

other is the element of "magical realism" of which Cien años de soledad is frequently cited as an example.

The acts of violence described in Sanctuary, the killing of Tommy, the lynching of Lee Goodwin by the mob, the rape of Temple Drake, the death of Red, and others were depicted by Faulkner as a form of criticism of what should not exist, in protest, even, of the inability of society to effectively control acts which are contrary to social order. In both Sanctuary of 1931 and in The Mansion of 1959, however, the acts of violence are subject to the due process of the law; Faulkner uses the courtroom as an important stage where justice is expected to be brought about.

García Márquez, on the other hand, shows a different type of approach to the violence which is and has been a part of the lives of the people of Colombia for many years. He shows the disappearance of persons, the deaths, the many uprisings as a natural part of the social and economic world in which the people of Macondo live. In a study concerned with La hojarasca, La mala hora, El coronel no tiene quien le escriba, and Los funerales de la Mamá Grande, Angel Rama<sup>25</sup> has shown that the violence in García Márquez tends to be represented by its political manifestations, that is, by political oppression, and that the people have integrated the violence into their lives as a natural condition.

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<sup>25</sup>Angel Rama, "Un novelista de la violencia americana," in Benedetti et al., pp. 106-125.

The contrast between the two writers consists, then, in the fact that Faulkner lives in a world of order and relative political stability whereas García Márquez lives in a world that is topsy turvy, in constant turmoil.

The other element present in the works of García Márquez which is absent in Faulkner is that of "magical realism." "Magical realism" is defined by Kessel Schwartz as a novelistic technique which "includes fantasy and reality, transformation of the real into the unreal, and the distortion of time and space." He describes García Márquez as an "outstanding employer of magic realism."<sup>28</sup>

The term is more appropriately applied to the master work of García Márquez, Cien años de soledad (1967), which is the culmination of the development of the technique and the rounding out of the picture of Macondo. It applies to the fantastic elements of the novel such as the appearance of the gypsy circus, the wise Melquíades, and the book written in Sanskrit. It also applies to scenes such as the ascent into heaven of Remedios-la-bella wrapped in a sheet.

In conclusion, it can be pointed out that there are similarities as well as contrasts between the philosophies of Faulkner and García Márquez. It is possible that at a young age García Márquez had a need to develop a literary style and sought examples in the novels written by an

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<sup>28</sup>Kessel Schwartz, A New History of Spanish American Fiction (Coral Gables, Fla.: University of Miami Press, 1971), II, 140.

author whose background was compatible with his background and whose philosophical outlook was compatible with that of his own.

### García Márquez' Knowledge of Faulkner

It is not known how and when García Márquez learned of Faulkner. The writer himself has given contradictory statements. Delay and Labriolle point out that in 1966, in connection with a question regarding La hojarasca, García Márquez acknowledged openly his indebtedness to the Southern writer: "Quand j'ai lu Faulkner pour la première fois, j'ai pensé: il faut que je devienne écrivain."<sup>29</sup> After 1967, however, García Márquez retracted this statement and affirmed that he had already written La hojarasca when he read Faulkner for the first time; he further stated that when he visited Mississippi many years later, he discovered that there was a strong resemblance between the social and economic environments of Oxford and Aracataca.

Ces chemins poudreux, ces villages brûlants et misérables, ces gens sans espoir ressemblaient beaucoup à ceux que j'évoquais dans mes contes. Je crois que la ressemblance n'était pas fortuite: le village où je suis né fut construit, en grande partie, par une compagnie bananière nord-américaine.<sup>30</sup>

Delay and Labriolle point out that it does not seem possible that a similarity in environmental likeness could have produced a similarity in form and themes. They observe that

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<sup>29</sup>Delay and Labriolle, p. 89.

<sup>30</sup>Ibid., p. 90.



La hojarasca very strongly resembles The Sound and the Fury as well as As I Lay Dying. They discount as too weak the idea presented by Jaime Mejía Duque in "Mito y realidad en Gabriel García Márquez" that García Márquez learned of Faulkner through the reading of Juan Rulfo. They observe that Vargas Llosa points out that by the time García Márquez wrote El coronel no tiene quien le escriba his style had changed radically, his technique had become simplified, and that García Márquez was making an obvious effort to remove traces of Faulknerian influence.

La prosa de La hojarasca ha sufrido una verdadera cura de adelgazamiento y la técnica se ha simplificado radicalmente. Los resabios faulknerianos han desaparecido; "los combatí leyendo a Hemingway," bromea García Márquez. El estilo es de una economía y una transparencia maniáticas, la construcción de una sencillez perfecta, el ajuste entre la materia y la forma de la historia, total.<sup>31</sup>

Vargas Llosa does not give a date for the statement of García Márquez that by the reading of Hemingway he was able to erase the Faulknerian characteristics of his writing. However, by the date of the writing of El coronel no tiene quien le escriba (1956-57), García Márquez had served for several years as a reporter for El Espectador and had read more extensively works of other authors, notably Hemingway, and was making a conscious effort to develop a more original style.

This section of the study must be closed with a

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<sup>31</sup>Vargas Llosa, pp. 137-138.

summary statement to the fact that the exact point of literary contact between García Márquez and Faulkner cannot be ascertained, but that it is likely that García Márquez learned of Faulkner through contact with literary friends and through contact with the bookstores of Barranquilla and Bogotá.

### Characteristics of Style

La hojarasca is a psychological portrayal of one episode in the life of the village of Aracataca (Macondo), a small town on the Caribbean coast of Colombia. The novel covers the thirty minutes from 2:30 to 3:00 P.M., of Wednesday, September 12, in the year 1928, the period of time between the placing into the casket of the body of an old French doctor who has hanged himself and the departure from the house of the small cortège of three persons. García Márquez explores the conscience of the village and its deterioration as reflected in the isolation of the doctor and his abandonment by the villagers.

The psychological setting is established in the epigraph and in the prologue. The epigraph is a quotation from Antigone of Sophocles, regarding the public ban against the burying of Polinice.<sup>32</sup> The introductory prologue is a

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<sup>32</sup>The relation between the epigraph and the elements of Greek drama present in the novel are discussed at length in the article by Pedro Lastra, "La tragedia como fundamento estructural de La hojarasca," reprinted in Nueve asedios a García Márquez," pp. 38-51. There is a difference between

presentation of the collective character of the hojarasca, the social outcasts of all levels of society who came to Macondo with the arrival of the banana company and who contaminated the permanent residents and founders with their hates, immoral behavior, prejudices, indolence, violence, smell, and who thus destroyed the town from within. After the departure of the banana company and most of the hojarasca, the town remained ruined.

Y con ellos se había ido de Macondo con los desperdicios de los desperdicios que nos había traído. Y con ellos se había ido la hojarasca, los últimos rastros de lo que fue el próspero Macondo de 1915. Aquí quedaba una aldea arruinada, con cuatro almacenes pobres y oscuros; ocupada por gente cesante y rencorosa, a quien atormentaban el recuerdo de un pasado próspero y la amargura de un presente agobiado y estático. (p. 110)

García Márquez' book is devoted to the past story of Macondo, the effects of the arrival and departure of the banana company as revealed through the life of the doctor and his relation to the village. The book opens with the arrival of three narrators at the house of the deceased. As they wait for the official papers for burial permit, the mother and the grandfather reflect on the past twenty-five years. When the mayor arrives with the documents, four Indians lift the coffin on their shoulders and the small funeral procession starts out the door.

The three narrators of the short novel are a boy of

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the fact that the ban against the burial of Polinice was issued by Creon, not the people; whereas in La hojarasca the opposite situation exists: the people themselves seek to refuse burial to the doctor.

nine years; his mother, Isabel, almost thirty; and the grandfather, the Coronel. They tell the story of the doctor who has just hanged himself. The immediate setting in the hot room is seen predominantly through the eyes of the child; the plot and the family relationships of the narrators are revealed through the interior monologue of Isabel; the past life of the doctor is recalled by the Coronel. The Coronel's thoughts are interrupted from time to time by the coming and going of the mayor, who does not wish to issue the burial permit, and by the necessity of having to direct his four Indian workers in the placing of the body in the coffin. The strong-willed priest, El Cachorro, has already died. He is the only other character in the novel portrayed as having any sense of moral obligation. The Coronel thinks that the priest could have required the attendance of the populace at the wake. The mayor, a minor character, remarks at the end that no person in the village remembers the past history of the doctor.

The narration of the child opens and closes the novel. Through him the reader sees, hears, and smells the contemporary events. . . ." he says as he describes his first dead man. "Vi a mi abuelo . . ." he says as he follows his grandfather's actions with his eyes. He notices the "olor a desperdicios" in the room, and from time to time he reports that "Oigo a lo lejos el pito del tren." Unlike Faulkner who uses humorous situations to break the tension, García Márquez uses the child's mental wanderings of

episodes with his school friends such as going swimming, the borrowing of a new knife, or watching a girl undress, to afford some relief from the tenseness of the story line of the doctor.

The child's narration remains in the present time or in the immediate past (getting dressed to come to the house); the narration performed by the other characters moves from the present to the past; but the telling of the story of the doctor by the Coronel is in sequential flashbacks, beginning with the arrival of the doctor twenty-five years ago, 1903, and continuing to the present time, 1928. The narration of Isabel employs breaks in the time sequence. To this character García Márquez ascribes the triple story lines of (a) the present situation, (b) the story of Meme, the Indian maid, and her relationship to the doctor; (c) the story of her own courtship and marriage to Martín. The story of Meme comprises the main part of two narrative sections: the first is the account of Meme's life as the mistress of the doctor, and the second is a flashback to a prior time when Meme was a servant in the Coronel's family. The story of her own courtship and marriage comprises the main part of three narrative sections: (1) the fact of the wedding, eleven years ago; the courtship period from February to December; (2) a jump backward to the time of the sewing of the wedding dress and the vagueness and indefiniteness of the event in her mind; (3) a return to a description of the December ceremony and the departure of Martín shortly

thereafter. Unlike Faulkner, who gives multiple views of the action of Thomas Sutpen and thus shows many interpretations of his motives, García Márquez limits his narrators to a singlemindedness of purpose and limits each narrator to one phase of the total picture. The stories told by each character complement and support each other.

There is little dialogue in La hojarasca. The story is expressed by the thoughts of the three narrators. As has been indicated, the Coronel recalls conversations that took place between him and the doctor; Isabel recalls conversations that took place between her and Meme as well as between her and her stepmother, Adelaida; the child narrates conversations with his school companions. The only dialogue in the present time takes place between the mayor and the Coronel as they discuss the burial.

García Márquez' novel recounts the story of the hojarasca as revealed through the life of the French doctor. The novel is divided into twenty-eight easily recognizable sections divided among three narrators, the child, the mother, and the grandfather. To the child is allotted the responsibility of opening and closing the novel, sections one and twenty-eight. The mother, Isabel, narrates ten parts, two of which, the second and the twenty-seventh, support and balance the portions allotted to the child. The Coronel narrates twelve sections. He carries the total story line of the doctor and of the hojarasca.

The dominant note in La hojarasca is subjectivity,

expressed through interior monologue. The language is consistent throughout, that of the child as mature as that of the adults. Italicized sub-thoughts of the narrator-witnesses are not as frequent as in The Sound and the Fury of Faulkner. The punctuation is clear and unmistakable. The confusion which sometimes exists in Faulkner is avoided in García Márquez.

In regard to the structure of La hojarasca, it can be described as circular. The story opens after the body of the doctor has been found. The author carries the reader backward in time twenty-five years, gradually brings the plot back into the final moments, and then concludes the story. Irby mentions the use of this circular form as much admired by those authors who read Faulkner.

By way of conclusion, it may be said that the narrative structure is well organized, whether the reader looks at it from the point of view of the story lines or through the separate sections of the narrators.

#### Faulknerian Traits

We have been discussing the work in general. Now this study proposes to point out the similarities and contrasts with Faulkner. The studies of the style of Faulkner by Robert Penn Warren and by Edwin R. Hunter, mentioned previously in the chapter on Agustín Yáñez, were also used as the basis for the comparison of the prose style of Faulkner with that of García Márquez in La hojarasca. Because this

novel was published in 1955, the techniques studied were those evident in the books of Faulkner published prior to 1955. These can be enumerated as follows: (1) the technique of dividing the telling of the story into sections, each dominated by the thoughts of one of the characters; (2) the use of witnesses to recount an event; (3) the use of interior monologue; (4) the use of a child as one of the narrators; (5) the circular construction; and (6) the development of the alienated character.

(1) The technique of dividing the telling of the story into sections, each dominated by the thoughts of one of the characters. Faulkner used this technique in the novels The Sound and the Fury and As I Lay Dying, where there is a definite break between the separate sections and the speakers are clearly identified. He used this technique in Absalom, Absalom! By 1936, the date of this novel, Faulkner experimented with the blending of the sections rather than clearcut breaks in the structure of the novel. While maintaining the basic concept, i.e., the assigning of the telling of the story to separate characters, Faulkner in Absalom, Absalom! experimented with yet another factor--the story they tell is not about themselves, as in As I Lay Dying, and as is a large part of The Sound and the Fury. The story is about Thomas Sutpen, another character, and it represents the story of the South. Faulkner sets the analogy when he has the Canadian roommate of Quentin Compson ask, "What is the South like? Why do people live there?" and



Quentin proceeds to tell him the story of Thomas Sutpen.

In La hojarasca García Márquez has skillfully combined the two techniques of William Faulkner. He has kept the narrative sections separate and distinct. He has not identified the speakers in advance as Faulkner did in The Sound and the Fury and in As I Lay Dying, but has left internal clues within the sections to help the reader pick up the plots of the separate speakers. García Márquez has blended the telling of the story of the rise and fall of the career of the French doctor with the story of the rise and fall of Macondo. As in Faulkner, each section is dominated by the thoughts of one character.

In The Sound and the Fury Faulkner used four principal sections and four narrators. In As I Lay Dying he used fifty-nine sections. The largest number of the sections is presented by one or the other of the seven members of the Bundren family, though some are narrated by characters who are neighbors and villagers. In Absalom, Absalom! Faulkner blended the sections, as has been stated, and depended upon three principal characters for the telling of the story: Quentin Compson, Miss Rosa Coldfield, and Mr. Jason Compson.

García Márquez combines the techniques of the two earlier novels, i.e., separate sections, with the technique of the later novel, i.e., the intertwining of the story of the doctor with that of the hojarasca. It has been skillfully done.

(2) The use of witnesses to recount an event. This

technique of Faulkner was discussed in some detail in the section on Agustín Yáñez. Faulkner early showed a talent for the committing to someone other than the author the necessity of telling about an event. Faulkner's skill reaches its culmination in Absalom, Absalom! where he succeeds in blending the different accounts into one harmonious whole: the story of Colonel Sutpen from the triple point of view of three generations (Miss Rosa, Mr. Coldfield, and Quentin) as well as from three separate spatial locations (Jefferson, Harvard, and, indirectly, Canada).

By the time of the writing of El coronel no tiene quien le escriba, García Márquez had returned to the use of the omniscient author. It was only in La hojarasca that he committed the telling of the story to the three witnesses--the child, the mother, and the grandfather. In this novel there was no spatial displacement as all witnesses are located in Macondo. The child, however, was not involved with the story as Quentin was involved with Miss Rosa. The child is unaware of the doctor as a man or as a member of the community. Neither was the child aware of the hojarasca.

García Márquez assigned to the Coronel the factual events. His counterpart in Absalom, Absalom! is Mr. Jason Compson. To the daughter, Isabel, he assigned the same responsibility that Faulkner had given his female characters, i.e., she tells the family history--her own story, the story of her parents' trip to Macondo, the story of the servant girl Meme. Her counterpart in Absalom, Absalom! is Miss

Rosa Coldfield. The child is assigned the impressionistic aspects of the story and the description of the immediate setting. Like Quentin in Absalom, Absalom! he opens and closes La hojarasca.

(3) The use of interior monologue. Faulkner's development of this technique was most evident in The Sound and the Fury and As I Lay Dying, as was mentioned in the section on Yáñez. Throughout his writing he never completely gets away from the practice, though he gives more punctuation and grammatical signals than in the early books. An example of the more subtle blending of the thoughts of the character with deeper sub-thoughts is evident in Absalom, Absalom! in the early pages of the novel, as Faulkner separates Quentin into two Quentins--the one a student preparing to go to Harvard, and the other a Southerner, too young to be a part of the past. The two separate Quentins talk to each other like this:

It seems that this demon--his name was Sutpen--(Colonel Sutpen)--Colonel Sutpen. Who came out of nowhere and without warning upon the land with a band of strange niggers and built a plantation--(Tore violently a plantation, Miss Rosa Coldfield says)--tore violently. And married her sister Ellen and begot a son and a daughter which--(Without gentleness begot, Miss Rosa Coldfield says)--without gentleness. Which should have been the jewels of his pride and the shield and comfort of his old age, only--(Only they destroyed him or something or he destroyed them or something. And died)--and died. Without regret, Miss Rosa Coldfield says--(Save by her) Yes, save by her. (And by Quentin Compson) Yes. And by Quentin Compson. (p. 9)

García Márquez uses interior monologue italicized completely in the prologue of La hojarasca. He thus

emphasizes the importance of the knowledge of and effect upon the village of the collective protagonist la hojarasca. The italicized interior monologue was also used by Yáñez in Al filo del agua to set the mood and tone of his novel.

García Márquez also uses short italicized sentences for the reflected comments of the child, for example, "Ese soy yo, como si hoy fuera domingo" (p. 11). The close of the novel is given a somber tone by the child's italicized interior thoughts, "Ahora sentirán el olor. Ahora todos los alcaravanes se pondrán a cantar" (p. 133). This italicized closing bears a striking similarity with the closing of Absalom, Absalom! where Faulkner italicized part of Quentin's reply to Shreve's question, "Why do you hate the South?"

"I dont hate it," Quentin said, quickly, at once, immediately; "I dont hate it," he said. I dont hate it he thought, panting in the cold air, the iron New England dark; I dont. I dont! I dont hate it! I dont hate it! (p. 378)

The passages in italics composed of several sentences are given by García Márquez to the Coronel. They are more evident in the first narrative section ascribed to this character in the early portion of the book in which the Coronel reflects upon the habits of the doctor as he gathers the few personal items that are scattered around the room. He notices the French newspapers, unopened, and comments to himself:

Julio de 1928. Y hay otros, también sin abrir: Enero de 1927, noviembre de 1926. Y los más antiguos: Octubre de 1919. Pienso: Hace nueve años, uno después de pronunciada la sentencia, que no abría los periódicos. Había renunciado desde entonces a lo último que lo vinculaba a su tierra y a su gente. (p. 28)

Unlike Faulkner in The Sound and the Fury, the italicized passages are not intermingled with other, non-italicized sentences of long duration. They are short, easily identifiable, and well punctuated.

(4) The use of a child as one of the narrators.

Faulkner loves and enjoys the child characters of his novels. From the beginning novel, The Sound and the Fury (1929) when the thirty-year-old Benjy Compson recalls the numerous moments in the lives of the Compson brothers and sisters as children, to the last novel, The Reivers (1962) when Lucius Priest, the narrator, tells his grandson the story as it happened to him when he, Lucius, was a boy of eleven, Faulkner has given balance and hope to the families he has created, as well as to the South, by the inclusion of child characters, or children, in prominent characterizations.

Faulkner uses child characters as protagonists as well as narrators. For example, in The Unvanquished (1938) he used the young Bayard Sartoris and the Negro companion "Ringo" Marengo as accomplices of Granny Millard in the business of selling to the Yankee soldiers the mules that had been previously stolen from those same soldiers.

In other stories Faulkner uses a child character who is a narrator, but not a protagonist, as, for example, the character of Chick Mallison in Intruder in the Dust (1948) and in some of the stories in Knight's Gambit (1949).

The child character Ike McCaslin,<sup>33</sup> in Go Down, Moses (1942), represents for Faulkner another dimension of his philosophy, that is, the child as the hope of the future, the new generation of Southerners who recognize the abuses of the past and reject them as part of their future. In his early works Faulkner used the Lena Grove character (Light in August) and, to a lesser degree, Dewey Dell (As I Lay Dying), both pregnant young girls who carry the new life within them.

In later novels García Márquez discards the child as a principal character. In La hojarasca the unnamed child is used as one of the three narrators. The novel opens and closes with this boy who has seen his first cadaver. As with Ike and Chick in the Faulkner novels, he is experiencing a growing, a maturing process. Unlike Faulkner, García Márquez does not attach any great significance to this child narrator as the hope of the future of Macondo. Rather, the mother comments that he will one day leave the village, never to return, just as did the father Martín before him. Nevertheless, the child serves, as in Faulkner, as a camera eye to record the events as they are occurring at the moment.

(5) The technique of circular construction. Faulkner frequently uses the technique of circular construction, that is, the beginning of the story at the end, or near the end,

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<sup>33</sup> Discussed in some detail in the article by Ronald G. Rollins, "Ike McCaslin and Chick Mallison: Faulkner's Emerging Southern Hero," West Virginia University Philological Papers, 14 (1963), pp. 74-79.

and after a series of flashbacks gradually bringing the events back to that moment, then rapidly closing the story. The technique is employed in the short story, "A Rose for Miss Emily," one of the early stories translated into Spanish (1944), and in the novels Light in August and Absalom, Absalom!

Light in August is a novel with a rather complex structure, as is the later Absalom, Absalom! but is predominantly the story of Lena Grove, Joe Christmas and Gail Hightower. The three plots are interwoven and a complete discussion of the structure would consume more space than can be allotted to it in this study.<sup>34</sup> Of the twenty-one chapters in the novel, chapters six through twelve are devoted to the flashback of Joe Christmas' life. The circular construction is noted in the fact that the story begins just before the murder of Joanna Burden by Christmas, then, after the flashbacks, returns to and completes the act. The later chapters in addition to completing the story of Christmas, also complete the story of Hightower and Lena Grove. Absalom, Absalom!, another novel with a circular construction, begins, "From a little after two o'clock until almost sundown of the long still hot weary dead September afternoon" (p. 7) of 1909, when Miss Rosa Coldfield tells Quentin her

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<sup>34</sup> A full discussion can be found in François Pitavy, Faulkner's Light in August, translated by Gillian E. Cook (Rev. and enl. ed.; Bloomington: Indiana University Press, 1973), Chapter 2, "Structure and Technique," pp. 12-55.

version of the story of Thomas Sutpen, and then asks Quentin to accompany her to Sutpen's Hundred to see who is living in the house with the Negro housekeeper Clytie. After some 250 pages of flashbacks which provide the background of the characters, the novel is brought back to the midnight hours of the novel (page 362) and the discovery of Henry Sutpen, the son of Thomas, dying in one of the rooms. The house is burned by Clytie to prevent Henry's capture by the sheriff.

La hojarasca begins at 2:30 P.M. on a Wednesday afternoon with the arrival of the three narrators to the room of the dead man. The flashbacks re-create the life of the doctor and the rise and fall of the village during the past twenty-five years, from 1903 to 1928. The reader is brought back to the final moments and the novel concludes with the departure of the small cortège at 3:00 P.M. García Márquez has presented an excellent plot structure which he was able to maintain and control throughout the book.

(6) The development of the alienated character. The character of Joe Christmas in Light in August is one of the most often cited as the best example of the alienated individual in the novels of Faulkner. The isolation of the individual within the family unit is seen in both the Compson family and in the Bundren family. In Absalom, Absalom! Faulkner continues the development of the lonely individual in the character of Thomas Sutpen, who has a grand design for his life and struggles repeatedly to achieve that design. He fails, however, and then, finally, he is decapitated by



the old Negro tenant farmer, Wash Jones.

Sutpen's plan failed because he rejected some of the moral values that give essence to the meaning of life. He rejected his son Charles Bon when he found that the West Indian mother had some Negro blood. He tried a second time in Mississippi with Ellen Coldfield to raise a family, only to discover that the failure to recognize Bon as a son brings about the death of Bon by his half-brother Henry, and the departure of Henry from Jefferson to escape the authorities. His third attempt to raise a family, especially a son, is defeated when the child born to the granddaughter of Wash Jones is a girl, and both the child and its mother are rejected by Sutpen.

Through the story of Sutpen, Faulkner seeks to convey the message that the South, also, was imbued with a moral flaw, the condition of slavery, which caused its defeat. And the individuals who held on to the ideals and causes of that conflict were also doomed to defeat. From the character of Mr. Goodhue Coldfield, the father of Ellen and Rosa (Absalom, Absalom!), who locked himself up in the room over the store to avoid the Yankees, to Joe Christmas and Joanna Burden in Light in August, Faulkner is repeatedly depicting the defeat of the individual in his confrontation with society.

García Márquez has successfully drawn the character of the doctor who came to Macondo at the end of the civil wars in Colombia to begin a new life. The novel was not

intended to be complex, nor is it as fully developed as Cien años de soledad or El otoño del patriarca. The reader can see in La hojarasca some striking resemblances between the alienated character of the doctor and that of Thomas Sutpen.

The doctor, who is French, i.e., not a native of Macondo, comes to the village hoping to establish a practice. He seeks acceptance and recognition in his profession by the community. However, during a civil disturbance in which numerous men are wounded, he refuses to give help to the wounded, ignoring his ethical responsibility, because of personal reasons. This repudiation of human values by the doctor brings retaliation by the group in the form of threats to refuse to bury him when the moment of his death arrives.

Thomas Sutpen, who is from West Virginia, i.e., not a native of Jefferson, comes to the community hoping to establish a plantation and a family. He seeks acceptance and recognition by the community for his diligent work to clear land, plant cotton, build a big house, and marry a local girl. However, he refuses to recognize his son by a previous marriage, Charles Bon, ignoring his ethical responsibility, because the mother had a taint of Negro blood. This repudiation of human values brings the destruction of his plans when Henry, the second son, shoots Charles to prevent the marriage between Charles and Judith, Henry's sister.

Both men are lonely, isolated individuals. García Márquez has pictured the doctor much as Faulkner did Sutpen as a man who, from the beginning, was unable to let himself

relax and become a part of the community.

Aunque él hubiera esperado lo contrario, era un personaje extraño en el pueblo, apático a pesar de sus evidentes esfuerzos por parecer sociable y cordial. Vivía entre la gente de Macondo, pero distanciado de ella por el recuerdo de un pasado contra el cual parecía inútil cualquier tentativa de rectificación. (p. 78)

Later, in what the Coronel describes as the last talk with the doctor, the Coronel senses the loneliness of the man and feels compassion for his solitude, much as General Compson, the father of Mr. Jason Compson, did for Thomas Sutpen. The Coronel describes the doctor as "Un hombre sin medidas [quien] estaba caminando, solo, a través de la noche" (p. 93). As Faulkner subtly expresses the alienation of the vestiges of the Southern pre-war society, the loneliness of old people who are unable to adjust to the new, expanding commercial world, so García Márquez expresses the alienation of the collective protagonist, the hojarasca, and its inability to become a part of the established community.

Lo vi frente a mí triste y solo. Me acordé de Macondo, de la locura de su gente que quemaba billetes en las fiestas; de la hojarasca sin dirección que lo menospreciaba todo, que se revolcaba en su ciénaga de instintos y encontraba en la disipación el sabor apetecido. (p. 95)

And, following the despair and hopelessness of the doctor, García Márquez also expresses the loneliness and isolation of the village. In one of the final passages in the book, as the doors to the room are opened wide for the carrying out of the casket, Isabel sees the white dust of the street which has covered the houses and gives the town the look of an old piece of furniture, and she feels as if God had

declared Macondo itself unnecessary:

Es como si Dios hubiera declarado innecesario a Macondo y lo hubiera echado al rincón donde están los pueblos que han dejado de prestar servicio a la creación. (p. 127)

She sees the house of the family in the twilight of its final hours, as, she notices, is the situation of Macondo:

Todo Macondo está así desde cuando lo exprimió la compañía bananera. La hiedra invade las casas, el monte crece en los callejones, se resquebrajan los muros y una se encuentra a pleno día con un lagarto en el dormitorio. (p. 128)

And she sees the final destruction of Macondo by the hurricane, with which García Márquez concludes Cien años de soledad:

Veo la casa por la ventana y pienso que mi madrastra está allí, inmóvil en su silla, pensando quizás que antes de que nosotros regresemos habrá pasado ese viento final que borrará este pueblo. (p. 129)

In conclusion this section of the study can be summarized with the following observations: at an early point in his writing career García Márquez read Faulkner. His first book, La hojarasca, is the novel that most closely resembles the writings of Faulkner, and has many characteristics found in the novel Absalom, Absalom! Other characteristics include the technique of dividing the telling of the story into sections, each dominated by the thoughts of one of the characters; the use of witnesses to recount an event; the use of interior monologue; the use of a child as one of the narrators; the circular construction; and the development of the alienated character.

## CHAPTER IV

### ALVARO CEPEDA SAMUDIO (1926-1972)

Alvaro Cepeda Samudio,<sup>1</sup> Colombian novelist and journalist, was born March 30, 1926, in the town of Ciénaga, located on the northern coast of Colombia near the port city of Barranquilla. In 1935 his parents enrolled him in the Colegio Americano in Barranquilla from which he graduated in 1948. As a student he was active in literary activities. He wrote for the school newspaper and contributed articles on sports to El Nacional, a daily paper in Barranquilla. In 1949 he enrolled in Michigan State College, and later transferred to Columbia University in New York City where he studied journalism and literature. It was while he was in New York that he wrote the major part of the short stories that were later collected and published under the title Todos estábamos a la espera. He returned to Barranquilla in July 1951, and began the literary life he followed until his death, a combination of journalistic and cultural activities mixed with an active interest in sports and sporting news. He served as

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<sup>1</sup>The information in this section is taken from Alvaro Cepeda Samudio Antología, selections and prologue by Daniel Samper Pizano (Bogotá: Instituto Colombiano de Cultura, 1977).

correspondent for The Sporting News.<sup>2</sup>

For example, with Gabriel García Márquez, Germán Vargas and others, he began in 1951 to publish a review which they called Crónica. This little publication included a mixture of articles on literary and cultural subjects and also on sports. The group acquired the name of "La cueva." In 1953 he initiated a column in El Nacional of Barranquilla entitled "The Seventh Circle," and, with García Márquez, dedicated himself to the task of increasing the circulation of the newspaper. For a short while they were able to produce two editions daily.

Cepeda Samudio published his first book in 1954, Todos estábamos a la espera. The book is a collection of nine short stories, the second story being the title story of the book. One of the stories, "The Blue Lobster," was later made into a short film by the author. He began to write La casa grande in 1956. The chapter entitled "The Sister" was published in February 1957 in the Diario del Caribe. The beginning chapter, the dialogue between the two soldiers, was written in 1958 while Cepeda Samudio was in Cartagena; the remainder of the chapters were completed in 1960 while he was living in semi-seclusion in Puerto Colombia to

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<sup>2</sup>The Sporting News, founded in 1886, is America's oldest sports periodical. In the early days it covered primarily professional baseball. It is published weekly by the Sporting News Publishing Co., 1212 North Lindbergh Blvd., St. Louis, Missouri. It now covers developments in all sports--latest statistics, league standings, and game summaries.

recover from a suspected pulmonary tuberculosis. The book was finally published in July 1962.

Cepeda Samudio became interested in documentary films as a result of the filming of Chapter One of La casa grande, "The Soldiers," and in 1969 produced the first of the fourteen Noticieros del Caribe which were shown in commercial theaters. His interest in film making increased and he produced other documentaries on subjects such as the boat races in Cartagena and the carnival of Barranquilla of 1971 and 1972.

From 1961 to 1972 Cepeda Samudio served as editor of the Diario del Caribe. His editorials during that period reflect his wide range of interests, cultural and intellectual, as well as his concern for the people of Colombia and the political events that affected their daily lives. Cepeda Samudio became ill in July 1972 and, at his request, was flown to the United States for treatment in the Memorial Hospital in New York. He died on October 12, 1972, from cancer. The body was returned to Barranquilla for interment.

In October 1972, the book Los cuentos de Juana was published posthumously. The book is a collection of short sketches and miscellaneous writings, including the filming directions for the story "The Drowned Man," which reveal the change in technique and interests of Cepeda Samudio from the earlier tightly-knit compositions in the style of the North American short story to the open, fluid and free-flowing inconclusive style of the later years of his life.

The novel La casa grande is Cepeda Samudio's most important work; it is studied in this chapter because of the similarities it bears with the structure and style of Go Down, Moses by Faulkner. Two rather obvious similarities are (1) the division of the novel into separate parts that treat the story from multiple points of view and (2) the stream-of-consciousness technique used in chapter two of the book. The book will be discussed in detail further along in the study.

The Irby study concentrated on the negative aspects of the Faulkner philosophy. This has been discussed at some length in previous chapters. Other, more optimistic, aspects of the Faulkner philosophy have been the objective of this study. As was pointed out in the study of Al filo del agua of Agustín Yáñez and of La hojarasca of García Márquez, in La casa grande of Cepeda Samudio some similarities in philosophy are evident: (1) a deep feeling with regard to religion, (2) an interest and concern for people on all levels of society, and (3) a love for the land.

Before discussing the similarities in the work of Cepeda Samudio and Faulkner, this study will first direct itself to pointing out the similarities in background with Faulkner that led to similarities in philosophy and style and technique in the early period of Cepeda Samudio's literary output.



### Similarities in Background

As Faulkner was raised in the rural north Mississippi town of Oxford, Agustín Yáñez in rural Yahualica, Gabriel García Márquez in the town of Aractataca, Magdalena, so Alvaro Cepeda Samudio was born and raised in a rural environment, in this case the village of Ciénaga, located on the alluvial soil of the northern Colombian coast, near the mouth of the Magdalena River. In La casa grande, in the chapter entitled "The Village," Cepeda Samudio describes it as "large, solitary and hot."<sup>3</sup> He describes the houses on the two sides of the railroad tracks that run through the town; he describes the center of the town with its wide central square dominated by the church; the houses of the three families that own the large plantations and the fact that the children of those families have intermarried for many years. Though the village fronts upon the Caribbean, Cepeda Samudio describes the sea as a peaceful and dirty sea which no one watches. In that same chapter Cepeda Samudio describes the location of the village as being close to the plantations. The workers of the plantations who live in the village fall into two groups: those who work just a few months and then depart, and those who eventually decide to remain, but who move with their families to the settlements

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<sup>3</sup>All quotations used in this study are taken from the second edition of the novel, La casa grande (Buenos Aires: Editorial Jorge Alvarez, 1967).

on the outskirts of the plantations and become the nucleus of small villages located along the railroad bed at those points which are near the fresh water streams flowing down from the Santa Marta mountains.

The lives of Faulkner and Cepeda Samudio followed parallel courses in three other aspects. (a) Travel: Faulkner spent time in Canada and in New Orleans during a part of his early life; Cepeda Samudio spent two years in the United States, first in Michigan, later in New York City. (b) Driftlessness and early experimentations with writing: Faulkner lived in the French Quarter in New Orleans and wrote the novel Mosquitoes (1927) during this period; Cepeda Samudio, while attending Columbia University, wrote the stories later published in Todos estábamos a la espera (1954). (c) Newspaper work: Faulkner served for a period of time as a reporter for the New Orleans Tribune. This experience is reflected in the novel Pylon (1935) and to some extent in The Wild Palms (1939); Cepeda Samudio worked for El Nacional in Barranquilla. It was during this early period that he began writing La casa grande.

Two other parallels exist in the lives of Faulkner and Cepeda Samudio: (a) the machismo element: Faulkner was an outdoors man, interested in the nighttime world of nature, the animal world of dogs, horses, and especially the mule, and the Wilderness, the Big Woods and the wild creatures who

live in it;<sup>4</sup> Cepeda Samudio was interested in sports and in the players who participated in these activities;<sup>5</sup> and (b) movie script writing: off and on for a period of about twenty years, Faulkner worked in Hollywood as a script writer; at times he received credit for his work, individually or in collaboration with other writers, and at other times received no formal acknowledgement of any kind;<sup>6</sup> Cepeda Samudio during the later years of his life became an active script writer and producer of documentary films.<sup>7</sup>

Though of different generations, the similarities in background of the two authors, as well as a professed admiration for Faulkner by Cepeda Samudio, which will be discussed further along, gave rise to certain similarities in philosophy between the two authors. They can be divided into the same three groupings which have been used in other sections of this study: the religious feelings, the interest and concern for people, the love for the land.

1. Religious feelings. There is insufficient evidence in the scant literary production of Cepeda Samudio to

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<sup>4</sup>Edwin R. Hunter, William Faulkner: Narrative Practice and Prose Style (Washington, D.C.: Windhover Press, 1973), Chapter 9, "Authorial Enthusiasms, The World of Nature," pp. 97-107.

<sup>5</sup>Antología, "Reportaje a Garrincha," pp. 79-95.

<sup>6</sup>James B. Meriwether, The Literary Career of William Faulkner, A Bibliographical Study (Princeton, N.J.: Princeton University Library, 1961). See Chapter V, "Motion Pictures and Television," pp. 151-163.

<sup>7</sup>Antología, pp. 25-26.

support any statement regarding the extensiveness of his religious feelings. There is one editorial, undated, published in the Antología (p. 253) which reveals the depth of his spiritual thoughts. It was written as a eulogy of a school companion, Manuel Escorcía, who was much beloved by Cepeda Samudio. After quoting from the Gospel of John 11:25, "Yo soy la resurrección y la Vida: y el que cree en mí, aunque esté muerto vivirá," Cepeda Samudio addresses God and expresses the faith which he himself feels:

Yo te hablé de él; en el desconcierto de su muerte tus palabras son la fortaleza. Y la verdad de tus palabras el consuelo. (p. 254)

Unlike Faulkner's use of Biblical names for his characters, Cepeda Samudio in La casa grande has few, if any, of his characters identified by name. And unlike Agustín Yáñez' use of Biblical geographical names in Las tierras flacas, the settings of the stories written by Cepeda Samudio are non-symbolic: a bar in New York City, a big house in Ciénega, an apartment in Barranquilla. In the editorials he wrote while editor of the Diario del Caribe Cepeda Samudio's style is direct and factual.

2. Interest in people. As Faulkner was interested in people, including family units, on all levels of society, and depicted them in the many novels and short stories that comprise his total output, so Cepeda Samudio, in his short stories, his novel, his editorials and his daily life, reflected his concern for the individual and that individual's relationship with the society in which he lived.

The first example of this concern is found in the introduction to Todos estábamos a la espera:

Estos cuentos fueron escritos, en su gran mayoría en New York, que es una ciudad sola. Es una soledad sin solución. Es la soledad de la espera. Los personajes son hombres y mujeres que yo he visto en un pequeño bar de Alma, Michigan; esperando en una estación de Chattanooga, Tennessee; o, simplemente, viviendo en Ciénaga, Magdalena. Y las palabras son inferiores a ellos.<sup>8</sup>

The second example shows a concern for the members of a single family, depicted in the chapter "La hermana," first published in 1957. The unhappiness of the sisters, the strong feeling of hate within the family, are described with a tense, stream-of-consciousness technique that grips the reader from the beginning and holds the interest until the final moment:

¿Qué vas a hacer ahora? No te has movido. Parece que ni siquiera los hubieras mirado. Pero es cierto: con qué ojos ibas a mirarlos. Se acercaron a tí y te lo han dicho. Te han dicho lo que todos sabíamos, lo que todos esperábamos porque sabíamos que tenía que suceder con ella también. Lo que el hermano debió saber primero que nadie; ahora también porque es el que está más cerca de ellos.<sup>9</sup>

Another example of Cepeda Samudio's concern for people is reflected in his attitude toward the strike of the workers in the zone of the banana plantations in 1928, during which many workers were reported to have been killed, though no official verification of such a report was ever made public. Much of La casa grande is concerned with that event, and the

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<sup>8</sup> Reprinted in Antología, p. 13.

<sup>9</sup> La casa grande, p. 39.

presentation of the various points of view, for example, that of the soldiers called in to help settle the revolt, that of the workers, that of the plantation owner, that of the other members of the community. The concern of Cepeda Samudio for the people is dominant throughout the short novel.

Like Faulkner in The Sound and the Fury, Cepeda Samudio depicts the inner thoughts of the characters, some of the loneliness and isolation they feel as well as the series of negative relationships that exist among the plantation owners, the workers, the townspeople, the government, etc. He reveals the conflicts through flashbacks intermingled with the present static moment. Like Faulkner, Cepeda Samudio was also sensitive to the hopes and dreams of the characters. For example, he expresses concern for the shooting of the workers during the strike, men whose only guilt, apparently, lay in their seeking to find answers for inequalities and injustices (which remain unnamed in the novel). This concern is expressed in the words of the character identified only as el Hermano, a member of the family whose father owns the plantation La Gabriela where part of the strike is taking place. The sympathy of el Hermano is with the workers:

Y por último, todas las preguntas que no pudieron hacerse cuando la poca y miserable vida de los jornaleros les fue arrebatada a tiros en las estaciones, a lo largo de las vías del ferrocarril, frente a las puertas entreabiertas de sus casas, porque precisamente trataban de ejercer lo que ellos creían, lo que yo principalmente

creía, que era su derecho a preguntar, a indagar la razón para la desigualdad y la injusticia.<sup>10</sup>

Also like Faulkner, Cepeda Samudio expresses the intrusion of new ideas and new ways into the lives of the people and some of the disruptive effects of these ways on the established customs and ideas. In the chapter titled "Thursday," he suggests that some of the guilt for the situation rests with the store owners in the local village. An unnamed female character admonishes an unnamed male character for his plans to leave the town; she expresses the feeling that the store owners gave money to help organize the strike because they resented the intrusion of the commissary of the banana company with its new selling techniques.

Different from Faulkner's interest in people on multiple social and economic levels, Cepeda Samudio's limited literary output reveals only a few characters, mainly static: children killing cats in Todos estábamos a la espera; the three teenagers who wish to escape the hate of La casa grande; the two young soldiers ordered to help repress the strike, also in La casa grande; the girls named in the amorous poetry--Joan ("This ballad is to be whispered with loving lips and so much tenderness as not to disturb the sweet smiling sleep of the beautiful girl"), or Jacqueline ("The song of a girl whose name is Jacqueline"), or Angeline ("Angeline of the sea"); the farm laborers who plot the

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<sup>10</sup> La casa grande, pp. 138-139.

death of the dueño of La Gabriela in La casa grande. In his non-fiction writings, i.e., the editorials written for Diario del Caribe, however, Cepeda Samudio addresses himself to specific personalities, national leaders, national elections, issues, movies, literature in general, and local problems and events, and their effects upon the daily lives of the people.

3. Love of the land. Cepeda Samudio did not create a fictitious world similar to that of Faulkner's Yoknapatawpha County, nor of García Márquez' Macondo. But he is consistently loyal to Ciénaga, his birthplace, and to the Atlantic Coast area of Colombia. The setting of La casa grande is the coastal area between Ciénaga and the Santa Marta mountains. As editor for the Diario del Caribe Cepeda Samudio fought for the area in its relationship with other parts of Colombia. He supported the candidacy of Evaristo Sourdis, a coastal man, for the office of president of Colombia;<sup>11</sup> and he likewise admonished his fellow citizens for the lack of a rational perspective in their over-enthusiastic support of the ball team, "Junior,"<sup>12</sup> when it once lost a game. The collection of short stories and sketches published posthumously, Los cuentos de Juana, includes references to Ciénaga (pp. 6, 31, 63). The sincerity and loyalty that he shows toward Ciénaga are respected and appreciated by the readers of his works.

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<sup>11</sup>Antología, pp. 464-476.

<sup>12</sup>Ibid., pp. 427-432.



Cepeda Samudio's Knowledge of Faulkner

It is not known with certainty when and how Alvaro Cepeda Samudio first read Faulkner, nor how much he read. In an interview with a cousin of Cepeda Samudio, Dr. Juan Pablo Llinas, the pediatrician for the author's children as well as a relative and friend of the novelist (held in Barranquilla on August 9, 1977), Dr. Llinas stated that while in New York attending Columbia University (1949-1951) Cepeda Samudio was lonesome and read very much. In 1950 Faulkner received the Nobel Prize, and it would be natural for a man as interested in journalism and literature as was Cepeda Samudio to have read some of the works of Faulkner.

In several of the editorials which are included in the Antología edited by Samper Pizano are expressed the thoughts and feelings of Cepeda Samudio regarding literature.<sup>13</sup> The one editorial which contains a reference to Faulkner is among the three in that group which are undated; other editorials carry dates ranging from 1961 to 1968; they do not seem to be arranged in any specific sequence, and they are not arranged chronologically. In the editorial entitled "Cinco preguntas sobre literatura y sus respuestas," in which Cepeda Samudio is responding to five questions which he says were sent in by a reader, he replies, in response to question number two ("What are the major works of the

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<sup>13</sup>Antología, pp. 339-367.

contemporary novel and what have their authors contributed to literature?) as follows:

En la novela actual hay obras como la de William Faulkner, que constituyen tal vez lo más importante de este siglo.

Yo diría que el aporte más importante de Faulkner es haber situado al hombre norteamericano frente a las verdades que lo rodean, la verdad política. La verdad de las relaciones con sus compañeros habitantes, la verdad de la igualdad de todas las razas, y haber tratado de ayudarlo a entender y a fomentar estas verdades.  
(p. 350)

In another editorial, also without a date, in which Cepeda Samudio discusses the age-old dispute between the writers and the directors of films regarding the respective roles of each in the production of a story, Cepeda Samudio points out that there is a world of difference between a script writer such as Nunnally Johnson and a true novelist and writer such as William Faulkner.

Pero de estas recriminaciones de la vanidad herida a afirmar que los directores sobran, va la misma distancia que de un argumentista, Nunnally Johnson, a un verdadero novelista, escritor, William Faulkner.<sup>14</sup>

The respect shown by Cepeda Samudio for William

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<sup>14</sup>Antología, p. 371. Nunnally Johnson, born in 1897 in Columbus, Georgia, was a screenwriter, producer, and director. After work as an established journalist and fiction writer, he became in 1933 a screen writer. Some of his scripts include The House of Rothschild (1934), Cardinal Richelieu (1935), Jesse James (1939), The Grapes of Wrath (1940), and Tobacco Road (1941). From 1942 he began to produce his own films, which he wrote himself; these included The Moon Is Down (1943), The Keys of the Kingdom (1944) and others. He is one of Hollywood's most highly professional film-makers. Roger Manvell, ed., The International Encyclopedia of Film (New York: Crown Publishers, 1972), p. 311.

Faulkner as a novelist, perhaps as the most important novelist of this century, is the only indication that could be found during this study that Cepeda Samudio had read and admired Faulkner. An explanation for this lack of references may be found in another editorial entitled "Originality," where Cepeda Samudio says that the style of an author is immune to the accusation of influence, because style is precisely the assimilation by a reader of the personality of the favorite author whom he reads.

El estilo es también inmune a la acusación de la influencia, porque el estilo es eso precisamente: las influencias recibidas por el escritor en sus lecturas favoritas, más la personalidad del escritor. Lo original del estilo está en lo natural del mismo: en lo que el estilo muestre de nosotros mismos reside su originalidad. Lin Yutang dice del estilo: "El estilo de un escritor joven está colorado siempre por su autor favorito... Más avanzada la vida, uno encuentra su estilo propio, porque se encuentra a sí mismo; antes no." (pp. 363-364)

In conclusion, then, it can be repeated in this section that there is no definite proof of contact between Cepeda Samudio and William Faulkner. However, the recorded admiration of Cepeda Samudio for the works of Faulkner suggests that the Southern writer may have influenced Cepeda Samudio, at least during the early part of his literary career, that period when he was composing La casa grande.

#### Similarities in Style

After a careful reading of the literary and journalistic output of Cepeda Samudio this study began to focus on the short story, rather than on the novel, as the innovative thrust of Cepeda Samudio. This point of view was sustained

by the realization that chapter two of La casa grande had first been published as a short story, and by the fact that chapter one of the same novel had been made into a short film.

This point of view was further strengthened by the reading of the editorial quoted earlier, "Cinco preguntas sobre literatura y sus respuestas." In this editorial, in response to question number one, "Is the short story a form truly typical and original of North American literature?,"<sup>15</sup> Cepeda Samudio's response is in the affirmative, asserting that the genre corresponds with the life style of the people in the new land, a people who had to adjust to their necessities in the shortest time possible. This type of reader forced the creation of a new type of expression which became known as the short, short story. Cepeda Samudio then stated that this was accomplished through journalism, which, as he defined it, was "literatura bajo presión" (p. 349). He praised the North American short story as a form of journalism and maintained that it is not surprising that many famous journalists have been short story writers:

El cuento norteamericano es una forma del periodismo, que también es un maravilloso invento de ellos. Y no es casualidad que los más grandes escritores de cuentos en los Estados Unidos hayan sido perodistas: Hemingway, Steinbeck, Runyon, Lardner y otros. El cuento en Norteamérica no tiene nada que ver con el cuento-relato o el cuento-cualquier cosa. Es una forma de expresión única, distinta, perfectamente definida, y yo diría: superior. (pp. 349-350)

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<sup>15</sup>Antología, p. 348.

William Faulkner was also a short story writer, having published one hundred stories between 1919 and 1962.<sup>16</sup> In addition to publishing individual stories, Faulkner would gather together groups of stories and publish them in book form. The first of these was These Thirteen (1931). Afterward came others: Doctor Martino and Other Stories (1934), The Unvanquished (1938), Go Down, Moses (1942), Knight's Gambit (1949), Collected Stories (1950), Big Woods (1955), and New Orleans Sketches (1958). It was not unusual for Faulkner to alter a story in reusing a previously written story to conform to its current application. The entire subject of Faulkner's adaptations is discussed in detail in the Hunter study. Hunter observes that thirty-three of those stories were used again in part or in whole as parts of novels. Three books listed as novels are made up entirely of stories. These are The Unvanquished, Go Down, Moses, and Knight's Gambit. The Unvanquished is made up of seven stories which Faulkner planned from the beginning to use as a coherent whole, according to Hunter (p. 81). Go Down, Moses is a group of stories published between 1940 and 1942, which were later collected as a whole. Knight's Gambit, a collection of detective stories about the lawyer Gavin Stevens and his investigative activities, has no specific unifying plot.

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<sup>16</sup> See Hunter, Chapter 8, "Adaptation--From Story to Novel," pp. 81-96.

Cepeda Samudio's deep interest in the short story as a form is evident in his earlier work, Todos estábamos a la espera, a collection of short stories. His early publication of the story "La hermana" in 1957 indicates that the total concept of a group of stories evolving around a single event--the strike of the workers on the banana plantations and the subsequent events--had not yet been formed. The publication of La casa grande in its final form in 1962 shows that by then the concept had fully matured and that he was attempting to realize a complete novel from multiple points of view through the use of multiple styles and techniques. It is in this respect, in a series of short stories published individually and later collectively as a novel, that there is a structural similarity between La casa grande and Faulkner's Go Down, Moses.

The structure of La casa grande is as follows: ten chapters, some long, some short, which present the two story lines, the strike by the workers on the banana plantations, and the internal problems within a family involved in the strike. Cepeda Samudio made no visible division of the novel into parts, leaving to the reader the fusing together of the plot lines out of the rich mixture of techniques used in the writing of the novel.

The first two chapters introduce the two plots and the two approaches which will appear again and again in other chapters. Chapter One contains the dialogue between two soldiers, part of an army group ordered to the banana zone

to help suppress a strike of the workers. The soldiers discuss the inconveniences of the trip, the military orders they have received, and the girls they have seen in the village. Chapter Two contains the stream-of-consciousness monologue ascribed to one of several sisters in a big house as she participates in the wake of one sister in which she recalls the bitterness and hate of eighteen years' duration which exists within the family. She implies that the cause for the hatred is an incestuous relationship between the Father and two other daughters in the attempt of the Father to establish a male line. The narrator recalls the incident of the strike and implies guilt on the part of her Father, both for having called in the government forces and for having denounced the workers later at the legal hearings. She recalls the killing of the Father by the workers and the return of the body for burial.

Three of the remaining eight chapters relate to the family story line, alternating in technique between dialogue and interior monologue: (1) that of the Father which is divided into two parts, (a) the dialogue between the Father and the Girl, written in the manner of a play with each character's line identified, in which she warns the Father that the workers plan to kill him, and (b) the conversation among the unnamed laborers as they plan the death of the Father; (2) the chapter of the Brother, his interior monologue as he stands before the casket of his sister and in a series of flashbacks recalls incidents from the past, incidents

such as going to the stable early in the morning, investigating the strange odor emanating from the yard of the police barracks on the other side of the wall behind the big house, and his going away to school when he was twelve years old; and finally (3) the chapter of the three teenage children of the dead sister, in dialogue form, who wish to escape the tradition of hate and bitterness existing in the big house and who reveal their plans to leave.

The other five chapters of the novel may be characterized as relating to the story line of the strike of the workers. They can be divided into two informal groupings: the first consisting of two short chapters describing (a) the village, presumably Ciénaga, and (b) the official decree which announced a state of siege in the Banana Zone; the second consisting of three chapters describing events following the shooting incident at the railway station, such as (a) the incident with the nameless man brought in by the merchants to help organize the strike, (b) the incident with the small band of men who attacked the soldiers guarding the railway station, and (c) the hourly schedule of the soldiers ordered to repress the attack.

At first reading the novel appears to be chaotic and unorganized. The incidents seem to be only scantily related and a plot non-existent. Further investigation, however, shows that this is not so, that the chaotic effect has been achieved with design and foresight. The novel approaches the basic incident, the strike, from a spatial and temporal



point of view. Cepeda Samudio removes the reader from direct confrontation with the strike and its participants by using such devices as the impersonal decree from the military commander, by using the uninformed conscripts who obey orders without rationalizing their purpose, and by using the unemotional strike organizer. However, the novel is not a journalistic account of the events. Cepeda Samudio has humanized the novel by the stream-of-consciousness involvement of the reader in the lives of members of one family, their hatreds, their bitterness, their frustration, their helplessness; and also by using the children of the dead sister--as Faulkner used the young--as the bridge into the future where old traditions are thrown aside and freedom and hope prevail.

#### Faulknerian Traits

Evident to this writer were several techniques used by Cepeda Samudio that resemble the techniques of Faulkner. Some of these have been mentioned earlier, but can be repeated here along with others: (1) the technique of dividing the telling of a story into sections, each dominated by a separate point of view; (2) the use of witnesses to recount an event, or comment upon it; (3) the use of interior monologue; (4) the collecting of several short stories together to form a novelistic whole; (5) the treatment of the theme of incest; (6) use of dramatic chorus.

1. The technique of dividing the telling of a story into sections, each dominated by a separate point of view.

Faulkner uses this technique in the stream-of-consciousness novels, The Sound and the Fury and As I Lay Dying. He uses it in Absalom, Absalom! and in Go Down, Moses. In As I Lay Dying Faulkner has time moving in a generally forward direction with only occasional flashbacks by Addie Bundren and the Reverend Whitfield to develop the characterizations. In The Sound and the Fury Faulkner uses flashbacks on multiple levels by multiple characters to build the story. In both novels Faulkner intermingles the threads of narration which relate one to the other. In Go Down, Moses Faulkner used a principal narrator, Isaac McCaslin, an old man telling the story of his life to his grandchildren when Isaac is nearly eighty years old. Other narrators, each one of whom has a section which presents his point of view, include Carothers "Cass" McCaslin Edmonds, a cousin of Ike through the female line and Lucas Beauchamp, a relative of Ike through the Negro line. In some of the stories Faulkner returned to authorial narration. Through these multiple means Faulkner recounts several stories: the story of the Negro Terrel ("Tomey's Turl"); of the father and the uncle of Isaac, Theophilus and Amodeus McCaslin ("Uncle Buck and Uncle Buddy"); of the grieving Negro "Rider," one of the McCaslin Negroes; of Sam Fathers, the Indian spiritual father of Isaac; of Lucas Beauchamp, the Negro descendant of old Lucius, and his wife Molly; and, throughout, the story of Isaac himself. In Part Four of "The Bear" Faulkner uses the reading of the entries in the impersonal plantation ledgers to reveal to

the young man like the truth about his legacy. The final story in the collection, the title story, is told partly in authorial narration and partly in dialogue between Gavin Stevens, the lawyer, and other characters, principally Aunt Mollie Beauchamp.

The separate points of view in the novel Go Down, Moses are related because of the book's theme, the story of the white man's treatment of the black in one part of Mississippi as well as the story of the coming of age of the young Ike McCaslin. There are flashbacks as the author brings out the stories of the various members of the family of old Lucius Quintus Carothers McCaslin, its founder, and all his descendants, black and white, male and female, legitimate and illegitimate.

In La casa grande Cepeda Samudio, like Faulkner, uses separate narrators to develop his theme from multiple points of view: a sister, a brother, some children of a dead sister. In one chapter he uses the impersonal decree issued by the civil governor of the province of Santa Marta to add variety and depth to the multiple perspectives of the book. In another chapter he uses the hourly schedule of the soldiers to achieve the same effect. The final chapter, the conversation among the three children, is used to reveal the rejection by a younger generation of the heritage of hate and defeat, just as Ike McCaslin rejects his legacy and the heritage of bondage.

## 2. The use of witnesses to recount an event. The

reader of Faulkner early realizes that the telling of the story is entrusted to a witness, a narrator who may or may not be a participant in the events. This has been discussed in some detail in previous chapters. In The Sound and the Fury, Quentin, Jason, Benjy and Dilsey all witness the events in the lives of the Compson family, and especially of the sister Candace ("Caddy"); in As I Lay Dying Faulkner uses the neighbors Cora and Vernon Tull as impersonal witnesses of the funeral procession of the Bundren family; in the Snopes saga, Faulkner uses Ratliff, the sewing machine salesman, to recount many of the incidents.

Faulkner's short stories were written using the same technique; the collections of short stories in The Unvanquished, Go Down, Moses and Knight's Gambit are so preconceived by Faulkner that they make up a composite whole, even though written with lapses of several years between some of the stories and even though they were told by separate witnesses. In The Unvanquished Faulkner uses the two boys, Baynard Sartoris and his Negro companion Marengo ("Ringo") to tell the story of "Granny," Miss Rosa Millard, and her project of stealing Yankee horses and then selling them back to the Yankee soldiers. In Go Down, Moses, the principal narrator is Isaac McCaslin, telling the story of his family, But Faulkner also uses Lucas Beauchamp and "Cass" Edmonds. In Knight's Gambit, a series of detective stories resolved by the lawyer Gavin Stevens, the principal witness was his nephew Charles Mallison.

Cepeda Samudio in La casa grande uses witnesses to tell the story of the strike. First he uses two soldiers who introduce the incident around which the novel flows and develops. Then, he uses members of a family to reveal through interior monologue the intense personal problems that existed prior to and following the involvement of the family in the strike. By this method Cepeda Samudio removes the reader from direct confrontation by placing the events within the perspective of an observer. The soldiers' ignorance of many of the issues and conflicts relating to the strike gives an air of unreality to the situation.

--A qué hora sale el tren?

--Hoy no creo que tenga hora. El personal está en huelga.

--También? Y esos qué tienen que ver con los jornaleros?

--Nada.

--Están de sapos entonces.

--No. Ellos tampoco tienen garantías. Dejaron los trenes parados para ayudar a los huelguistas.

--Quién va a manejar el tren entonces?

--No sé. Mandarán un pelotón a buscarlos y los obligarán a trabajar.

--Bien hecho.

--Por qué bien hecho?

--Porque de otro modo cómo vamos a ir a los pueblos a acabar con la huelga.

--Sería mejor no poder ir a los pueblos. Sería mejor no tener que matar a nadie.

--Lo que es mejor es no estar en el cuartel, como ahora.<sup>17</sup>

The flashbacks in the telling of the story of the sister and the relationship with the father is a strong Faulknerian trait. In the opening of chapter two, for example, the

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<sup>17</sup>La casa grande, p. 20.

sister-narrator jumps back eighteen years to the incident which occurred:

Lo ha dicho en la misma forma como lo dijo su madre hace diez y ocho años, cuando el Padre le rompió la cara con la hebilla de la espuela que se había quitado en ese momento.<sup>18</sup>

3. The use of interior monologue. Faulkner's two most important novels employing this use are As I Lay Dying and The Sound and the Fury. His use of this technique has been, also, extensively discussed in previous chapters. The different points of view are presented through the thoughts of the characters themselves.

Cepeda Samudio uses interior monologue exclusively in the chapter of the sister-narrator and of the brother. The reader is caught up immediately by the mystery implied in the opening lines of the chapter. Two sisters are present at the wake of a third sister:

"¿Qué vas a hacer ahora? No te has movido. Parece que ni siquiera los hubieras mirado. Pero es cierto: con qué ojos ibas a mirarlos. Se acercaron a tí y te lo han dicho. Te han dicho lo que sabíamos, lo que todos esperábamos porque sabíamos que tenía que suceder con ella también."<sup>19</sup>

It is not until the brother-narrator is introduced that the reader is completely aware of the death of the sister and that the witnesses are attending the wake, "Mi hermana ha muerto esta mañana" (p. 129). The interior monologue of the brother also clarifies much of what was only suggested or implied in the earlier chapter of the sister:

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<sup>18</sup> La casa grande, p. 20.

<sup>19</sup> Ibid., p. 39.

He regresado a su cuerpo muerto y a sus tres hijos vivos: he regresado a ella: he regresado a mí. Estoy nuevamente en el comienzo. Entonces, toda la sangre seca y olvidada en la mejilla de la hermana, toda la sangre seca y olvidada en los dedos de un solo soldado, toda la sangre seca y olvidada en los andenes de las estaciones de los pueblos y sobre el barro salitroso, toda la sangre seca y olvidada en una calle oscura y estrecha, debajo de los cascos de un caballo, toda esta sangre ¿para qué? ¿Va a ser necesario acaso recomen-  
zar?<sup>20</sup>

Different from Faulkner is the absence of the italicized interior monologue which is rather frequent in the early works of Faulkner, particularly for character development, as noted in the chapter on Yáñez. The strong focus of the novel on the incident of the strike and the political situation precluded the use of this technique. As noted in the chapter on Yáñez, it was used predominantly for character development.

4. The collecting of several short stories to form a novelistic whole. In Go Down, Moses Faulkner had put together the seven stories, six of which were previously published. "The Fire and the Hearth" can be further broken down into three separate chapters, two of which were published earlier. The book has a total of twenty-six story units: nine of these relate to Isaac McCaslin, twelve relate to Lucas and Molly Beauchamp, three relate directly to the wilderness--Old Ben, Lion, Boon Hoggenbeck, Sam Fathers--and two relate to the Negro "Rider." They were written over a period ranging from September 1940 to May

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<sup>20</sup>La casa grande, pp. 129-130.

1942. A study by Stanley Sultan describes the structure of the book in detail.<sup>21</sup> Sultan divides the book into three major divisions: One ("Was," "The Fire and the Hearth," and "Pantaloon in Black"), the action is developed and the issues delineated; Two (a) ("Old People" and the first three parts of "The Bear"), show the boy being groomed for the woods and introduces the surrogate father Sam Fathers, (b) (part four of "The Bear"), the high point in the novel, Ike's judgment on his legacy, (c) ("Delta Autumn"), the resolution of Ike's story; Three ("Go Down, Moses") the conclusion.

Cepeda Samudio does not have any such clear organizational structure in La casa grande. The chapters are so varied in length and style that there seems to be no formal structure of any kind. The four longest chapters are "Los soldados," "La hermana," "El padre: and "El hermano." They are separated into units, sometimes by asterisks, sometimes by double spacing. They give the appearance of attempts in multiple forms of writing styles. However, the chapters in La casa grande do form a composite whole in a remarkable manner. For example, the chapter of "Los soldados" with seventeen units is balanced with the group of chapters beginning with "El pueblo" and ending with "Sabado," a total of twelve units. The chapter of "La hermana," twenty-three

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<sup>21</sup>Stanley Sultan, "Call Me Ishmael: The Hagiography of Isaac McCaslin," Texas Studies in Literature and Language, 3 (Spring, 1961), pp. 50-66.



long paragraphs, full of hate and bitterness, is counter-balanced by the chapter "El hermano," nine units, full of tenderness and love. The chapter "El padre," part one, the prescribed dialogue between the Father and the Girl, as well as part two, ten units, the conversations among the workers and the people, are balanced by the chapter "Los hijos," one whole unit, which concludes the book. It is an unusual but visible composition. Outlined, the structural balance would be as follows:

Los soldados 17 units (Dialogue and Narrative description)	El pueblo--Sábado 12 units (Narrative description, A proclamation, Conversa- tions, Hourly schedule)
La hermana 23 long paragraphs (Interior monologue)	El hermano 9 units (Interior monologue)
El padre 1 long unit plus 10 units--workers and dramatic chorus (Prescribed lines and Dialogue)	Los hijos 1 long unit  (Dialogue)

Though the latter parts of the novel were never published as short stories, their position of balance in the novel indicates that Cepeda Samudio conceived of them as sustaining chapters. Like Faulkner in Go Down, Moses, he has a loose construction held together by the intermingling of the two plots and multiple writing techniques.

(5) The treatment of the theme of incest. Faulkner first treats the theme of incest in the novel The Sound and the Fury. All three brothers love the sister, "Caddy," but it is Quentin about whom Hunter has remarked that he

has somehow developed the notion that his closeness to Caddy and his desperate efforts to save her from her helplessness to rule herself have made him her partner even to the degree of incest. Over and over his tortured mind cries out, "I have committed incest, Father."<sup>22</sup>

The theme is again introduced in Absalom, Absalom! but it is intermingled with the theme of miscegenation. James Bon, Sutpen's son by his Haitian French wife, whom Sutpen abandons when he discovers the wife has a small portion of Negro blood, falls in love with Judith, Sutpen's daughter by the second marriage.

When Bon appears as the suitor to Judith, he comes as the instrument of vengeance for the outraged heart of his mother. Sutpen immediately knows him for his own son, and worse, knows that he is part Negro. Acknowledge him he feels he cannot; yet without acknowledgement there is no basis for objection to his marriage to Judith.<sup>23</sup>

The marriage between Bon and Judith never takes place because Henry, Judith's brother, kills Bon after Sutpen tells him that Bon has Negro blood. Thus Sutpen loses both sons.

It is in Go Down, Moses, however, that Faulkner introduces to the reader the results of incest, several generations removed from the actual event. Ike McCaslin, reading the old ledgers in the store, learns of the death of Eunice, the Negro mother of Tomasina, "Tomy," who committed suicide when she learned that Lucius Quintus Carothers McCaslin,

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<sup>22</sup>Hunter, p. 38.

<sup>23</sup>Ilse Dusoier Lind, "The Design and Meaning of Absalom, Absalom!," in Frederick J. Hoffman and Olga W. Vickery, William Faulkner: Three Decades of Criticism (New York: Harcourt, Brace and World, 1963), pp. 278-304.

Tomasina's father, was also the father of Terrel, Tomy's child. Stanley Sultan expresses the point strongly that the theme of incest is one of the strong themes of the book.

The book itself grows geometrically out from Carothers' actions much as his clan does. The primary motivating force of almost every story derives from his sins of concubinage and incest. And the two themes are born of corollary "rapacities": his destroying pure frontier wilderness in order to make a plantation and owning innocent Negro slaves in order to maintain it.<sup>24</sup>

Cepeda Samudio in chapter two, "La hermana," strongly suggests that the father is repeatedly committing incest with one or more of his daughters in order to attempt to build a family of the same blood and the same name. The first incident is the return home of the father and his sleeping beside la hermana.

...acostado con los ojos fijados a las vigas del techo, cuidadosamente tirado al lado del cuerpo abierto y dócil de la Hermana.<sup>25</sup>

The sisters are jealous of each other, there is much hate within the family as they compete for the attention of the father. La hermana tries to get special favors by remaining with the father after the others have gone to bed.

Después del obligado beso que nos quedaba ardiendo toda la noche, te quedabas sobre sus piernas hasta dormirte. No había razón para que lo hicieras porque cuando el Padre traía regalos eran iguales para todas.<sup>26</sup>

The narrator-sister then suggests that the father of the children is another child of the father who lives three days' ride away. The father, in order to maintain the blood

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<sup>24</sup>Sultan, p. 52.

<sup>25</sup>La casa grande, p. 47.

<sup>26</sup>Ibid., p. 53.

line and the name, brings this son to be the husband of the dead sister.

Y luego, durante tres años destruir eficazmente todo lo que la costumbre y la comodidad de estar juntos, comer juntos, acostarse juntos, pudiera crear. Provocar eficazmente el momento en que esa pequeña y casual cantidad de sangre idéntica, ahora fortificada cada nueve meses, tres veces durante veintisiete meses, se rebelara, para cabalgar de nuevo tres días y sin bajarse siquiera del caballo, disparar las veces necesarias para matar justificadamente al hombre que ya desde el momento cuando no se pudo evitar que naciera, no porque no se intentara sino porque esa misma pequeña y casual cantidad de sangre idéntica lo había afianzado en el vientre desprevénido, debió saber que estaba condenado a esa única muerte.<sup>27</sup>

6. Use of the dramatic chorus. In the chapter on el padre Cepeda Samudio uses some of the uninvolved local residents as a dramatic chorus, to comment upon the actions of the other workers, particularly the plan to kill el padre:

--Sabes, van a matarlo hoy.  
 --A quién.  
 --Al marido de Regina.  
 --Al viejo que viene siempre en el caballo bonito?  
 --Sí, al dueño de La Gabriela.<sup>28</sup>

So also, at this point, does Cepeda Samudio not only balance the novel structurally with the corresponding chapter on los hijos but he also balances the novel aesthetically by using the children as a dramatic chorus, reflecting upon the death of their mother which brings to an end the hate and bitterness, nourished by the despised aunt, that has for so long pervaded the big house:

--Todo cambiará; ya no somos partes del odio; ya no estamos condenados a odiar; ya no somos la continuidad de esta casa: la Hermana nos ha liberado.

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<sup>27</sup> La casa grande, pp. 58-59.

<sup>28</sup> Ibid., p. 82.

--La Hermana nos ha atado a otro odio; a un odio nuevo que no conocíamos: que no conocemos todavía pero que tenemos que crear dentro de nosotros; nuestro odio.

--¿Por qué culpas a la Hermana? ¿Es que vamos a pasarnos el resto de la vida culpándonos: es que vamos a recrear en nosotros las vidas de las gentes que construyeron esta casa: este pueblo: esta raza: y que fueron destruidas lo mismo que estas paredes porque se aferraron al adio? ¿Entonces para qué ha servido todo? ¿Para qué la protesta de la madre: para qué la esperanza del hermano?<sup>29</sup>

In summarizing the conclusion to this section of the study, it can be repeated that Cepeda Samudio was an admirer of Faulkner as a novelist, but that the exact works read and the exact point of contact cannot be determined. Resemblances can be seen in several works by Faulkner and Cepeda Samudio's La casa grande. This novel resembles in many ways the collection of short stories which form a novelistic whole, Go Down, Moses. For example, as Go Down, Moses was written in separate chapters over a period of several years, so also La casa grande was composed in separate parts over a period of several years. As Go Down, Moses has two major themes, (1) the white man's injustice to the Negro and (2) the destruction of the wilderness,<sup>30</sup> so also La casa grande has two themes, (1) the strike of the banana workers in the north coastal zone of Colombia and (2) the tragic loneliness and emptiness in the lives of the members of one family. And, as in Go Down, Moses, Faulkner was able to recreate the spiritual and emotional environment of the lives of the characters, so also in La casa grande Cepeda

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<sup>29</sup>La casa grande, pp. 150-151.

<sup>30</sup>Sultan, p. 51.

Samudio was able to recapture the emotional drama of the events about which he wrote.

Other resemblances can be seen in the technique of dividing the telling of a story into sections, each dominated by a separate point of view, the use of witnesses to recount an event, the use of interior monologue, the collecting of several short stories together to form a novelistic whole, the treatment of the theme of incest, and the use of the dramatic chorus.

## CHAPTER V

JOSÉ DONOSO YÁÑEZ (1925- )

José Donoso,<sup>1</sup> Chilean novelist and short story writer, was born on September 25, 1925, in Santiago, Chile. His parents were José Donoso, a doctor, and Alicia Yáñez Portalluppi. As a child he was enrolled in the British-run Grange School, a school in which Carlos Fuentes<sup>2</sup> and Luis Alberto Heiremans<sup>3</sup> also studied.

In 1929 Donoso's family moved into a big house in the old part of Santiago with three of his father's wealthy great-aunts. For Donoso and his two brothers Gonzalo and Pablo it was an exciting world of luxury and plenty. When he was thirteen he wrote and illustrated a costume play interpreting Victor Hugo's Hernani. He did not enjoy the sports at school and escaped into the world of literature.

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<sup>1</sup>The data for this section is taken from several sources: Luis Domínguez, "Notas Bibliográficas," in the collection of short stories, Los mejores cuentos de José Donoso (Santiago: Editorial Zig-Zag, 1966), pp. 3-5; Current Biography, 39 (February 1978), pp. 12-16; John J. Hassett, Charles M. Tatum, and Kirsten Nigro, "Bibliography--José Donoso," Chasqui, November 1972, pp. 15-30.

<sup>2</sup>Mexican novelist.

<sup>3</sup>Chilean novelist of the "generation of 1950." Author of Los niños extraños (1950), La hora robada (1952), and Moscas sobre el mármol (1958). See: Hernán Godoy Urzúa, "El ensayo social en Chile," Anales de la Universidad de Chile, 118, No. 120 (1960), pp. 76-110.

He dropped out of school in 1943 before completing the bachillerato, and tried a bit of acting and working at part-time jobs. Restless, in 1945 he took a ship to Punta Arenas, Argentina, and worked for a year as a shepherd on the pampa. Later he took a job in Buenos Aires as a worker in the port. He returned to Santiago in 1947, enrolling in the Pedagogical Institute of the University of Chile to complete his studies.

In 1949 he received a scholarship to Princeton University through the Doherty Foundation. He enjoyed the years at Princeton where he was able to freely explore literature as an English major.<sup>4</sup> There he belonged to the Catholic Club, though not very active; the Quadrangle Club, one of the seventeen "eating clubs" of that time; and was a staff member of "MSS" magazine, an undergraduate literary magazine published by fifteen members of a club for the purpose of publishing their own writings. José helped with the sale of subscriptions, and in the November-December 1950<sup>5</sup> issue published in English, "The Blue Woman," which was reviewed in the "Daily Princetonian" by Thomas Riggs, Jr., an English

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<sup>4</sup>Taken from the "Nassau Herald" of the Princeton Class of 1951, the class yearbook published at graduation.

<sup>5</sup>In the collection of papers at the University of Iowa Libraries, on the reverse of the author's Spanish translation of "The Blue Woman," Donoso wrote in longhand, "Published in 'MSS' in 1951, revista literaria de la Universidad de Princeton. Fueron publicados en inglés y traducidos al castellano por el autor." Box 5, Short Stories, Folder 1. Hereinafter referred to as Donoso Papers.



professor. In 1950 he wrote two other stories, both unpublished: one in October, "Tea," a story of a mother and daughter visiting a rich old deaf aunt for afternoon tea (used later in modified form in Coronación); and in December, "Maundy Thursday," the story of the visit during Easter holidays of a teenaged cousin from Paris to the Chilean relatives, at which time she sees for the first time her two ugly dwarf cousins. A second story published in "MSS" in 1951 was "The Poisoned Pastries"; it was reviewed by Robert Fitzgerald, another professor in the English Department, who taught the course in Creative Writing. Both "The Blue Woman" and "The Poisoned Pastries" were partly biographical; the former was based on a brief encounter in New York, and the latter on a family episode from his childhood. His senior thesis was on Jane Austen. Other professors during these years were Richard P. Blackmur (Creative Writing) and Lawrence Thompson (Novel). Besides Jane Austen he enjoyed reading George Eliot, Virginia Woolf and V. Sackville-West. Among the male writers he read a great deal of Henry James.

While still at Princeton, in addition to the stories mentioned, published and unpublished, he wrote a sketch of a plan for a story based on the Troilus-Cressida-Pandar play of Shakespeare, and the Spanish translations of "La mujer azul" and "Los pasteles envenenados."

The years following graduation Donoso described in his notes as a chaotic period in his life. He took a trip through the United States, Mexico and Central America.

During this period he also began the sessions with psychoanalysis that were to continue off and on for a number of years. In February 1952 he completed the story "Paseo."

Unable to support himself as a writer, he became a professor at the Catholic University of Chile, teaching conversational English. He taught also at the Kent School in Santiago, 1953, and at the Kensington School. In 1953, also, he wrote "China" and read it in the "Jornadas del Cuento." It was during the summer (January-March) of 1954, while in Puerto Saavedra, that he wrote down ideas for the story "Veraneo" (at first named "El niño que cantaba"), "Dos cartas," and "Las animitas," the last unpublished and later lost.<sup>6</sup>

In February 1954 he completed the story "Dos cartas," which he dedicated to a close undergraduate friend, John B. Elliott. In May, in Santiago, he completed the story, still unpublished, "Futbol por radio." In this year he published his first story, "China," which appeared in a Chilean anthology.<sup>7</sup> Between October 1954 and February 1955 he devoted himself more and more to story ideas. Coronación began to grow. During this period he had formulated the complete story idea for "El Charleston."<sup>8</sup> Between April and June 1955 he decided to write a volume of short stories and to publish

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<sup>6</sup>Donoso Papers, Notebook "C" (labeled "D").

<sup>7</sup>Enrique Lafourcade, Antología del nuevo cuento chileno (Santiago: Editorial Zig-Zag, 1954).

<sup>8</sup>Donoso Papers, Notebook "E".

them before the age of thirty-one.<sup>9</sup> The book was published in September under the title Veraneo y otros cuentos.<sup>10</sup> He took his first trip to Europe in the summer of 1955. His life, he said, was getting more ordered.<sup>11</sup>

The aforementioned article in Current Biography<sup>12</sup> observed that "the early short stories made few departures from the realistic techniques that dominated Chilean criollismo in the 1950's" and then continued with the observation of Larry Rohter in a Washington Post review of the Charleston collection: "they contain glimpses of the direction Donoso would eventually pursue." The author of the article noted that "the stories often deal with children and adolescents as they first encounter the hypocrisy, indifference, and evils of adults," but that they also deal with "isolated, obsessed characters perched . . . between damnation and salvation, reason and madness, loneliness and love."

Donoso was awarded the Premio Municipal de Cuentos for Veraneo y otros cuentos in 1956, the same year he published Dos cuentos.<sup>13</sup> The following year Editorial Nascimento

<sup>9</sup>Donoso Papers, Notebook "F".

<sup>10</sup>Veraneo y otros cuentos ("Veraneo," "Tocayos," "El güero," "Una señora," "Fiesta en grande," "Dos cartas," "Dinamarquero") (Santiago: Editorial Universitaria, 1955).

<sup>11</sup>Donoso Papers, Notebook "E".

<sup>12</sup>Vol. 39 (February 1978), p. 14.

<sup>13</sup>Dos cuentos ("El hombrecito," "Ana María") (Santiago: Editorial Guardia Vieja, 1956).

published the first edition of the novel Coronación. A second printing was published in 1957 by Editorial Zig-Zag. In 1963 the novel was selected by the Faulkner Foundation as the best Chilean novel published in the postwar period.

The year 1958 was a busy year literarily. The Donoso Papers in Iowa include manuscripts of numerous stories, published and unpublished, dated November of that year: "La(s) barba(s) del maldito," unpublished; "Casa particular," unpublished; "Charleston," published, 1960; "Paseos en la noche," dated Buenos Aires "SADÉ," August, 1958;<sup>14</sup> "La pieza redonda," unpublished; "La puerta cerrada," published in 1959 in the anthology, Cuentos de la generación del 50, of Enrique Lafourcade.<sup>15</sup> Using the plot of "La pieza redonda," Donoso composed a play in three acts which he entitled "El tío Gregorio" on the 16th-18th of April 1959, taking eight days, according to the author's note, to type it directly from the outline.

In 1960 the collection of short stories, El Charleston, appears, containing five stories including the title story as follows: "El Charleston," "La puerta cerrada," "Ana María," "Paseo" and "El hombrecito." Donoso traveled to Buenos Aires and Europe and began to write regularly for the magazine Ercilla, of which he soon became an editor and

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<sup>14</sup>Donoso Papers, author's note, "Published in Americas, February/March, 1959, never collected."

<sup>15</sup>Editorial del Nuevo Extremo.

critic. In this year, "for his journalistic excellence," Donoso was awarded the Chile-Italia Prize.<sup>16</sup> In 1961 the writer married María del Pilar Serrano, whom he had met earlier in Buenos Aires. During the next few years his main concern was the publication of two novels, Este domingo and El lugar sin límites, which appeared concurrently in 1966.

With the growing success of his novels, Donoso abandoned the short story as a genre. He had several stories which were included in anthologies, but maturing into the subject-area and style he preferred, he seemed to have found the longer book form more adapted to his interpretation of ideas and characters.

Donoso participated in the Third Symposium of the Fundación Interamericana para las Artes held in Mexico in 1964, and the following year, 1965, was named writer-in-residence at the Writers' Workshop of the University of Iowa. He taught at Iowa for two years, then in 1967 journeyed to Europe where he decided to live. In 1970 El obsceno pájaro de la noche was published, a work which took eight years to write. At first it was confiscated by the Spanish government for alleged obscenities, but was later permitted to be sold.

Current Biography notes that Donoso has published only one other work of fiction since 1970, Tres novelitas burguesas, first published in 1973, and translated as Sacred

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<sup>16</sup>Hassett et al., p. 16.

Families by Knopf in 1977. Two of the stories are about the Spanish jet set, one involves the dark experiences of the mind.

In 1972 Donoso published the Historia personal del "Boom", which was translated into English in 1977 under the title, The Boom in Spanish American Literature: A Personal History. It is a rambling account of Donoso's firsthand experiences with other writers and of his own development.

José Donoso currently resides in the Spanish village of Calacette, Teruel province.

#### Similarities in Background

In the Irby study there was a strong argument for the similarities between the philosophies of negativism, pessimism and violence, evidenced in Sanctuary and in the early works of Faulkner and the works of the authors studied. This dissertation is undertaking to show that there were other factors at work in the society which contributed to changes in the life styles of the rural orientation of those societies, and that those changes caused an alienation in the individual, a separation from their work product, from their fellow man, from God, and from themselves.

Of the authors presented to date in this dissertation, none has approximated the totality of negativism and alienation that is evident in the works of José Donoso, particularly in the later work, El obsceno pájaro de la noche. For this reason it was deemed necessary to make a distinction

between the early short stories and the later novels.

Faulkner's love for his native Mississippi, and, after the early years of travel and working in New Orleans, his return to live and work there, is not reflected in the life style of Donoso. He felt that life in Chile was too confining, asked too little of him as an independent individual. Though currently residing in Spain, he has spent part of his life wandering, traveling first to Magallenes in Argentina to become a shepherd, then to Buenos Aires where he found work on the docks, then to the United States to attend Princeton University, then to Mexico and Central America. Later he traveled to Europe and afterward accepted a position in Iowa, later finding that unsatisfactory.

Donoso depicts in his stories the loneliness of the individual in the static society of which he was a part. He was sensitive to the lack of changes taking place in his culture, and to the search of his characters for meaningful experiences to make life worthwhile. He depicts the master-servant relationship, the mistress-maid dependency. He depicts the attempt of these individuals to, in some form or another, escape--the young man who becomes a pistol champion, the individual who tacks pictures of animals up on his walls, the rich woman who works in the slums, etc.

Faulkner was also sensitive to the master-slave heritage of his culture, and of the aristocrat-"poor white" stratification that existed in the South. Faulkner, however, went one step further, and depicted the social changes that

disrupted that structure, the civil war, the commercial group, represented by Flem Snopes, who entered successfully into that culture and absorbed them both.

The contrast between the old and the new, so evident in Faulkner, is not as visible in Donoso, in whose work one sees only the decadence of the old. Donoso limits himself to the one aspect of that society, the big houses (Faulkner's South is full of them), the elderly people still living in them (Faulkner's characters are also financially destitute), and the absence of a meaningful existence (Faulkner's characters such as the bohemian types in Mosquitoes, Mrs. Compson in The Sound and the Fury, or Goodhue Coldfield in Absalom, Absalom!). Donoso's characters are so obsessed with themselves that the real world hardly enters into their lives. His doctor father never goes out on calls, the proprietor of large lands rarely has to leave to supervise the property, and the office workers discharge their duties in one or two sentences. Financial existence for the rich does not seem to create any difficulty. Contrasting with this, however, is the abject poverty of the lower classes. They are not just poor, they are destitute. The delivery boy, the "hombrecito" who makes the repairs around the house, "Maya" in Este domingo are unable to change their economic status. The contrast, then, is between the very rich and the very poor, with no third force to act as a disruptive element. In El pájaro the financial influence that finally breaks up the Casa and its inhabitants is the



inheritance from the estate of Brígida, and the sale of the property to the Church. The scene of the moving of the residents from the old Casa to the new world is one of Donoso's best drawn symbols of the rejection of the new by the characters: the confusion of the boarding, the arrival of a truckload of pumpkins, the sewing up of Mudito into the sack, the loading of the many pieces of statues, is a masterful conception of the frustration of that society in confrontation with the hope of the future and with change.

Donoso's philosophical allegiance to Faulkner is tenuous, if at all existent. The similarities seem to be more accidental and parallel than actual and concrete. However, there are two other aspects of the similarities that can be noted. One is the deep feeling with regard to religion and the other is the depiction of the alienated character and the disorientation of one or more of those characters.

1. Deep feelings with regard to religion. Faulkner, as has been stated in other chapters, is a deeply moral writer, unintentionally, perhaps, but ever depicting the ineffective minister, Reverend Mahon in Soldier's Pay, Gail Hightower in Light in August, and Reverend Whitfield in As I Lay Dying. His most touching minister is the Negro pastor in The Sound and the Fury, and he reproduced the sermon in its entirety.

Faulkner did not consider himself a religious writer. In the early books, he depicted the faith of the blacks as a

strong quality. In his Stockholm speech he expressed the belief, "Man endures," as he further had stated of Dilsey (The Sound and the Fury), Nancy Mannigoe (Requiem for a Nun), "They endure." Nevertheless he did write around the Christian, Protestant ethic of north Mississippi. Faulkner's works protest the disparity that existed between professed faith and action, while Donoso depicts negative religious attitudes.

Donoso placed his first story (an unpublished story) on a Maundy Thursday, in which he first introduced the monster theme. He depicted twin girls, stunted and deformed, reflected in the features of the "normal" persons in the family. In El obscuro pájaro de la noche he treated the decrepitude and sordidness of the persons inhabiting the Casa de Ejercicios Espirituales, and the parodying of the figures of the saints, the mocking of the concept of the Holy Family and the virgin birth of the child.

Donoso, personally, does not believe in the existence of God. In an interview conducted by George McMurray in Spain in June 1973, in response to the question, "The reader of your works detects a profound preoccupation with metaphysics. Could you comment on your concept of God?", Donoso gave the following reply:

I really don't have any concept of God except that I'm convinced that he doesn't exist. This doesn't deny the possibility of metaphysics but, on the contrary, makes for another kind of metaphysics, which is the great protest against the fact that we are here on earth and given consciousness and can do nothing about it. We are not going to be granted another life, and we know

that nothing is going to happen after this life. Nevertheless, we have been given a consciousness of something that transcends the present time in this world, a kind of soul, not in the religious sense, but a spiritual awareness that makes us protest against this terrible hoax of having been placed by an enemy in this ridiculous, absurd situation.<sup>17</sup>

2. Interest in people. Faulkner's development of the many characters shows his deep interest in people and their relationships to each other. As was noted earlier, he created 1454 named characters, and in the novels there are 1309.<sup>18</sup> He includes persons on all social levels and over the expanse of years.

Donoso is interested in people, but has expressed this interest in a more intense form. Using the first person narrative, Donoso permits his characters to assume multiple roles. The world of the mind and its disorientation, its frustration, its limitations, are for Donoso the extended limits of human personality. As Faulkner created Benjy Compson in The Sound and the Fury, with his many threads of a series of coherent plot lines--his own condition, the story of the sister Caddy, the deteriorating condition of the family--and as he created the second brother, Quentin Compson, with his despair and inability to cope with his problems which leads to suicide, so Donoso has created

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<sup>17</sup>George R. McMurray, Interview with José Donoso, Hispania, 58:112 (May 1975), pp. 391-393.

<sup>18</sup>Edwin R. Hunter, William Faulkner: Narrative Practice and Prose Style (Washington, D.C.: Windhover Press, 1973), p. 110.

the people with many faces, the characters who can be one personality at one time and another personality at another. The early development of this tendency can be seen in the short stories, in the maids who take the children to the beach in "Veraneo," yet seek to live a life separate and apart from their duties. A later development can be seen in the aristocratic character "Chepa" of Este domingo who becomes emotionally involved with the life of the criminal "Maya." The "demonios" which Faulkner was accused of creating in the early years of his literary productivity became monsters in truth for Donoso. Faulkner created the impotent Popeye of Sanctuary, the alienated Joe Christmas and the obsessed Joanna Burden of Light in August; Donoso created the transvestite Manuela of El lugar sin límites, as well as the patrón, don Alejo, of the same novel, who enjoys the suffering of others. And Donoso created the complete world of the defomed and misshapen in El obsceno pájaro de la noche.

Faulkner depicted the characters in his novels from the viewpoint of separate witnesses, each of whom injected separate values and expectations from the character. Donoso depicted one "I", "yo", from the viewpoint of the multiple roles the character voluntarily assumes or assumed, the deep, inner-being person that the character perceives himself to be. Both authors thus reflect their strong interest in people and extended the vision of their readers into the furthest reaches of human relationships.

Donoso's Knowledge of Faulkner

There is no way to determine with certainty how Donoso learned of Faulkner, or which of his books he may have read. Donoso attended the schools in Santiago as a young man; these were run by the British. As a student of the English and French languages who from an early age was interested in literature, he read extensively not only in English and Spanish, but also in French. From 1949-1951 he attended Princeton University where he was an English major. He worked on a literary review, "MSS," and participated in the discussions that students conducted in that field.

One course offered at that time in Modern Literature included Sanctuary, the five American authors studied in the course being Mark Twain, Ralph Waldo Emerson, Walt Whitman, Henry James and William Faulkner; the course was taught by the late Laurence Thompson. The course offered at the University in American Literature also included one work of Faulkner. Other books required of the students who enrolled in these courses, besides Sanctuary, were The Sound and the Fury, As I Lay Dying, Light in August, and Absalom, Absalom! Faulkner was read and studied a great deal in those years at Princeton, and some of the English major wrote their senior theses on Faulkner. Faulkner was popular among English majors at that time. Donoso wrote his senior thesis on Jane Austen.

In the interview mentioned earlier with George

McMurray, in response to the question, "Could you list a few of the major influences on your work?", Donoso replied as follows:

Henry James, for his style, experiments with the point of view, and some of his themes; Proust, for his style and the changing identities of his characters; Sartre, for his existentialist philosophy and psychology; Kafka, for his fantasy and use of the absurd; Virginia Woolf, for her style, technique, creation of moods, and for her juvenile characters; Faulkner for his freedom of method and technique; Sábato and Fuentes, for their freedom of method and their irrational structures; Celine, for his sense of horror and the grotesque; surrealism, for its stress on the improbable and the impossible.<sup>19</sup>

In an earlier interview with Emir Rodriguez Monegal over El obsceno pájaro de la noche, Donoso states that he would not have been able to write the novel if he had not read Carlos Fuentes, Gabriel García Márquez, and Manuel Puig. He indicates that his style is a confluence of the styles of all the authors he has read previously.

Yo no podría haber escrito esta última novela si no hubiera leído a Carlos Fuentes, si no hubiera leído a Gabriel García Márquez, si no hubiera leído a Manuel Puig; es decir, si no hubiera leído Rayuela, si no hubiera leído Paradiso, o La Ciudad y los Perros. Mi novela está determinada en el tiempo por lo que ha venido atrás. Entonces, ¿Qué sucede? [...] No creo que yo tenga un estilo José Donoso. Tengo un estilo José Donoso que es resultado en este momento de la confluencia de un estilo Henry James, de un estilo Jane Austen, de un estilo Carlos Fuentes, de un estilo García Márquez, de un estilo Vargas Llosa, de un estilo mil cosas. Entonces yo soy un imitador, absolutamente: un imitador. No tengo estilo propio.<sup>20</sup>

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<sup>19</sup>McMurray, p. 393.

<sup>20</sup>Emir Rodriguez Monegal, "José Donoso: La novela como 'Happening,' una entrevista sobre El obsceno pájaro de la noche," Revista Iberoamericana, 37 (1971), p. 532.

In his book on The Boom in Spanish-American Literature<sup>21</sup> Donoso states that in 1961 he read Carlos Fuentes, Where the Air Is Clear, and that this book had inspired him very much. He describes it as an "existential adventure of the author in search of himself, [who] looks toward the individual who is looking and writing and at the same time criticizing his own looking and writing" (p. 40). Donoso tells that the custom of limiting oneself to the confines of national boundaries, which was demanded of Latin American writers (p. 42), was ignored by Fuentes in this novel, and that his boldness inspired Donoso. Donoso states: "It is true that I had read Joyce, Lawrence, Faulkner, and Thomas Wolfe, and therefore knew that many things can be done with language, that the sightlines of a novel do not have to be circumscribed within Tolstoy's if one is not Tolstoy" (p. 42).

Further along in Boom Donoso confesses that Fuentes inspired him because Fuentes was a part of the current generation of writers with which Donoso identified:

This awareness that someone in my world and of my generation had written a novel of such formal freedom that it had exploded all my laws was the first real stimulus that I, as a writer, received from another writer. My voracious reading of novels from all over the world, my study in some depth of writers like Henry James (a taste acquired at Princeton and never abandoned), Marcel Proust, and Faulkner, contributed an enthusiasm and a certain measure of technical skill, of

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<sup>21</sup>José Donoso, The Boom in Spanish-American Literature, A Personal History, Translated by Gregory Kolovakos (New York: Columbia University Press in Association with the Center for Inter-American Relations, 1977).

theory; but these authors always exercised an influence at the level of knowledge: they did not invade my world, they did not harmonize with me to the extent that in competing with them I would be trying to emulate them. (pp. 45-46)

The conclusion to this section, then, seems to point to Donoso's intellectual knowledge of Faulkner that inspired him to experiment with technique. Though he frequently mentions Faulkner's name among several others, he has nevertheless indicated that Faulkner's technique was a factor associated with the name.

#### Similarities in Style

The two studies on the style of William Faulkner mentioned in the chapter on Yáñez<sup>22</sup> are the two major works used in this study as the basis for the comparison of the prose style of Faulkner with that of each of the authors. This study limited itself to the short stories and the techniques used by Donoso in the early period of his writing career, due to Donoso's stated comments that the influence of Henry James was an inspiration for the first novel, Coronación. The author of the study felt that the avowed declaration of Donoso in that area would belie any evidence of Faulknerian traits in the novels.

However, it was impossible to ignore completely the

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<sup>22</sup>Conrad Aiken, "William Faulkner: The Novel as Form," in Robert Penn Warren, Twentieth Century Views, Faulkner: A Collection of Critical Essays (Englewood Cliffs, N.J.: Prentice-Hall, 1966), pp. 46-52; Hunter, pp. 129-229.



total works of Donoso, because, like Faulkner, he enjoyed experimentation and the challenge of always reaching out for styles and forms that would bring to life his deepest longings. It was necessary, then, to examine some of the characteristics of the style of Donoso, and later to seek within that style evidence of Faulkner's influence.

The settings in the novels of José Donoso are usually in an urban area, Santiago, or in areas adjacent to an urban center, such as a summer beach resort. The scene is located in the home of an old, aristocratic family, or an office, a bar, an apartment building, or an old convent. In only one novel, El lugar sin límites, is the setting in a small fictitious village, "La Estación el Olivo." A second fact noted in the setting of the novels of Donoso is that the world of the characters is an enclosed world. The character in "La puerta cerrada" wants desperately for the door to open; the 94-year-old Misia Elisa of Coronación is confined to the bed and the room; the grandfather of Este domingo locks himself in the music room or the library; the house of prostitution in El lugar sin límites is the site of much of the action; and the characters in El obscuro pájaro de la noche live in the Casa de Ejercicios Espirituales de la Encarnación, or, as monsters, live with Boy on the estate of La Rinconada, shut away from the outside world.

The characters are adults who through interior monologues reveal their worries, fears, preoccupations, fantasies. Donoso portrays the stylized master-servant

relationship of the Chilean society, the contrast between the very rich and the very poor. Children appear in the short stories, as for example, the lonely little three-year-old "Ana María," or the young children of "Veraneo," or the ten-year-old Mike, "El güero," but, except for the grandchild-narrator of the three italicized portions of Este domingo, they are neither narrators nor narrator-participants of the plot lines.

One interesting feature of the novels of Donoso is the strict control he exercises over the structure of the novels. Each of the five major works is divided into three parts, and often the total number of chapters or units is a figure which is divisible by three. For example: Coronación was divided by Donoso into three separate parts with a total of twenty-one chapters; Este domingo has three italicized short units to which he has given both names and a specific time identity, such as Saturday, Sunday, Sunday night, and he divided the novel into two parts, one devoted to Alvaro, the grandfather, and the other to Chepa, the grandmother; El lugar sin límites was written in twelve continuous chapters, but, according to story content, represent the three grammatical units of story development--introduction, body, conclusion; El obsceno pájaro de la noche has three separate parts, with a total of thirty chapters; and the latest work, Tres novelitas burguesas, is divided into three parts. In his many explanations of his works Donoso has never discussed the strictness of this form of

composition. Another interesting fact is that in three of the novels, Coronación, Este domingo, and El obsceno párajo de la noche, Donoso follows the habit of first introducing a flashback in chapter six of that work. Considering the subject-content of his work, i.e., the disorientation of the individual, with time lapses and multiple identities, it seems unusual that Donoso would consistently adhere to such a formalized structure. And, considering his stated disbelief in God, it seems odd that he would adhere to a tripartite form frequently associated with the Trinity.

The point of view in the works of Donoso is usually that of one of the adults who internalizes the story by use of the first person singular "I" throughout the short stories and the novels. It is evident in an early, unpublished form of "Paseo" (1952), in which a character, Raymond Baily, finds the city a lonely place; in Donoso's first published story, "China" (1954), where a young man recalls a shopping trip with his mother; a young man who goes with two friends to a bar where they watch a drunk fat man dance "El Charleston"; in the ramblings of Alvaro Vives in Este domingo, or of La Manuela, the transvestite of El lugar sin límites, and in the multiple "I" identities of El obsceno pájaro de la noche. These internal points of view alternate with authorial narration in other incidents but nevertheless form the larger part of the work of Donoso.

Noticeable also in the works of Donoso is the preoccupation with the face and its features. In the short

story "Maundy Thursday" (1950, unpublished), one finds the story of the young girl cousin from Paris who is frightened upon her return to Chile to meet her two dwarfed and misshapen twin cousins and to perceive the reflection of their monstrosity in the faces of the "normal" members of the family. In "The Blue Woman" (1950), the character is disturbed by the reflection of her plastic surgery altered features as she looks for the first time into a blue mirror hanging behind a bar. The story of "Veraneo" (1955) treats of a young boy who makes others cry (eyes) by his whistling (mouth). In "La puerta cerrada" (1959), a young man, Sebastian, dedicates himself to the pleasure of closing his eyes in sleep. The story of "Ana María" tells of a young child whose eyes "eran tan grandes y claros que parecían fosforescer en el pequeño rostro cercado por una chasquilla rubia."<sup>23</sup> These early predilections for the face and its various aspects are evident in the novel El obsceno pájaro de la noche, in which the character Mudito assumes many separate identities--Humberto Pañaloza, old woman, a dog, the old witch Peta Ponce, a mask.

Noticeable in the works of Donoso, also, is the use of two dominant themes: the theme of escape and the theme of lack of communication. The themes in the short stories

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<sup>23</sup> José Donoso, El charleston, cuentos (Santiago: Nascimento, 1960), pp. 80-81.

were discussed in an article by George R. McMurray.<sup>24</sup> He discusses several forms of escape which are evident in the stories, for example (1) the theme of escape from isolation--reflected in the story "Paseo," in which the child-narrator describes the isolation of the individuals within the daily routine of the house of his uncles and the aunt who used the acquisition of a stray dog as a pet as an opportunity to take nightly walks outside the house to which she eventually never returned, and (2) the theme of escape from reality--reflected in the story of "Santelices," and in the story "Fiesta en grande." In both stories the protagonist is a timid office worker who wishes to add a form of excitement to his life, the one by the pleasure he receives from looking at photographs of wild animals, the other by participating in pistol competitions. McMurray points out that in one form or another almost all of the works of Donoso center around the theme of the lack of communication between individuals and the resultant solitude of man. McMurray uses two stories to illustrate this fact: the story "Ana María" whose protagonists are an old man abandoned by his bitter wife, and a small girl of three who is neglected by her parents, and the story of "El Charleston" whose protagonists are three twenty-three-year-old young men who are each affected by the experience of the death of a man in a bar who,

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<sup>24</sup>George R. McMurray, "La temática en los cuentos de José Donoso," Nueva Narrativa Hispanoamericana, I, No. 2 (September 1971), 133-138.

while very drunk, dances the Charleston and consequently drops dead from a heart attack. The death of the stranger isolates each from the other for three days following the incident. They later realize their need for each other and go to the movie together.

Numerous studies on El obsceno pájaro de la noche have been forthcoming since the publication of the book. One article that discusses the literary style of Donoso is by Jaime Siles.<sup>25</sup> He describes the language of Donoso as a combination of techniques and a mixture of literary genres. He calls attention to the overabundance of proposals and the amalgam of sentences, which analyzes each sensation down to its deepest point.

Asimismo, conviene hacer hincapié en la combinación de técnicas y mezcla de géneros literarios, como elemento estilístico-estructural. Así, en el lenguaje se da la superposición de proposiciones, la amalgama de frases, descomponiendo hasta lo más hondo cualquier sensación. (p. 177)

In the summary statements, Siles characterizes the style of Donoso as one with a rich vocabulary, cinematographic technique, a shift in viewpoints, and characters more or less real, that serve to create an evolving superreality.

En definitiva, El obsceno pájaro de la noche es una novela experimentalista, con un lenguaje rico en préstamos poéticos, una técnica cinematográfica en la descripción, una superposición de planos en el relato, unos personajes más o menos reales, que sirven de sustento a otros de creación imaginative y de sujeto paciente a una suprarrealidad envolvente. (p. 178)

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<sup>25</sup>Jaime Siles, "Dos comentarios a José Donoso," Cuadernos Hispanoamericanos, 259 (Enero 1972), pp. 169-178.

Donoso himself has been generous and open with his own discussions of his search for techniques, forms, styles that would help him express his feelings and emotions. Like his beloved Henry James he feels that technique should be integrated with content, that it should not be contrived.<sup>26</sup> Because of such openness and frankness this study made the attempt to identify evidence of the Faulknerian influence in Donoso's work, however nebulous and fleeting that influence might be or might have been.

### Faulknerian Traits

The findings of the study were quite sparse and, as in many similar situations which treat of writers with multinational educational and literary exposures, difficult to identify. Nevertheless, several parallelisms do exist and can be identified as follows: (1) the representation of the clash between the old and the new cultures; (2) the treatment of the alienated character; (3) the use of shifts in time and in point of view; (4) the use of interior monologue.

1. The representation of the clash between the old and the new cultures. This aspect of the work of Faulkner was cited by Irby as the key to the intense and disoriented violence exhibited in the novels of Faulkner. It was discussed in some detail in the chapter on Yáñez. The

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<sup>26</sup>McMurray, Interview with José Donoso, p. 392.

incidents in the novels and stories of Donoso relating to the intrusion of the modern world into the old are fleeting and sparse. In Coronación and in Este domingo it is the absence of money that prompts the characters Mario and Maya to commit the crimes that send them to prison; in Este domingo, Violeta receives some stocks from the will of the mother of don Alvaro as a payment for faithful service; in the same novel Violeta's son-in-law Fausto, a mechanic, admires Alvaro's Chrysler; at the last of Este domingo the narrator talks of the deterioration of the old neighborhood and the replacement of old houses by new apartment buildings; in El lugar sin límites the promised electrification of the village never occurs; and in El obsceno pájaro de la noche the old convent is sold by the Azcoitía family to the church to make possible the building of the new Children's Village and the relocation of the thirty-four old women in new quarters. In the works of Donoso, however, it is not the clash that is the subject of his works, as the total deterioration of the old, the pursuing of that process to its limits of extinction. Faulkner pursues the triumph of the new commercialism and the new social class that is able to adapt to the new values and new desires and wants.

2. The treatment of the alienated character. Faulkner presents alienated characters in multiple age levels and social classes: (a) children or young people--the idiot Benjy Compson (The Sound and the Fury), Vardaaman Bundren (As I Lay Dying), Jim Bon, grandson of Charles Bon (Absalom,



Absalom!), Isaac Snopes (The Hamlet), and (2) adult characters--the impotent Popeye (Sanctuary), the lost Joe Christmas (Light in August), the obsessed Joanna Burden (Light in August). Donoso also treats of the isolation of children--the little girl of "Ana María," the ten-year-old boy of "El güero," the fifteen-year-old Iris Mateluna of El obsceno pájaro de la noche; and of the isolation of adults--the transvestite La Manuela (El lugar sin límites), the criminal Maya (Este domingo), the aristocrats Alvaro and Chepa Vives (Este domingo), and the multiple-identity character Mudio (El obsceno pájaro de la noche).

The principal difference between the two writers is that William Faulkner expresses the several, separate views of the characters, as seen through the eyes of witnesses, such as the character Caddy in The Sound and the Fury, as viewed by Benjy, Quentin, Jason and Dilsey; or Thomas Sutpen in Absalom, Absalom! as viewed by Miss Rosa, Quentin Compson, and Mr. Compson; or Joe Christmas in Light in August as viewed by Old Doc Hines, Simon McEachern, and Percy Grimm, while José Donoso expresses the many faces of one man as he sees himself in changing roles, as the young office worker in "Santileces" or the Humberto/Mudio character of El obsceno pájaro de la noche.

### 3. The use of shifts in time and in point of view.

Faulkner's early novels, The Sound and the Fury and As I Lay Dying, were two of his most noticeable examples of the complete separation of characters from each other and from the

external appearances of a plot line. The total internalization of the development of the characters and the theme by this method may, in part, explain the loyalty of Donoso to the tri-partite structure of all his novels. Donoso's most successful use of this form appears in Este domingo, with the three italicized chapters of the grandchild-narrator which separate the two parts devoted to the grandfather and the grandmother. In El lugar sin límites he appears to have experimented with the internal point of view, that of La Japonesita, La Manuela, and Pancho, without the rigid separation of chapters which he had previously used. However, in El obsceno pájaro de la noche, Donoso returns to the use of separate divisions of the novel--Part I which relates to La Casa de Ejercicios and its inhabitants, Part II which relates to Jerónimo Azcoitía and his family, Part III which relates to Inés, Boy, and the end of the Casa and its inmates. All are seen through the eyes of Mudio but the difference between Faulkner and Donoso lies in the fact that the many roles assumed by the character Mudio/Humberto also change the point of view of this character.

4. The use of interior monologue. This is one of the characteristics of many of the writers who have experimented with techniques of William Faulkner. Faulkner used interior monologue extensively in The Sound and the Fury and in As I Lay Dying. Yáñez and Cepeda Samudio found the technique useful and adapted it to their needs and purposes. José Donoso uses interior monologue in the italicized

portion of Este domingo, as well as in the portions devoted to Alvaro and Chepa of the same novel. He used it with the character La Manuela in the novel El lugar sin límites, where the reader can first note the separate aspects of the personality, as for example in the character La Manuela, who (a) accepts the proposition of La Japonesa Grande in order to help win shares in the ownership of the house (a practical orientation) and (b) runs and hides in the hen house to escape the men (fear, withdrawal orientation). The further use of multiple aspects of one character as revealed through interior monologue is fully developed by the time of the appearance of the character of Mudio/Humberto in El obsceno pájaro de la noche.

In concluding this section of the study, then, it can be stated that the influence of Faulkner in the works of José Donoso is subtle and tenuous. That Donoso was familiar with Faulkner and has acknowledged an indebtedness to him in techniques and in freedom of expression cannot be disputed. These influences seem to be more apparent in the area of the representation of the clash between old and new cultures, the treatment of the alienated character, the use of shifts in time and in point of view, and in the use of interior monologue.

Structural Outline of Novels  
of José Donoso

Coronación, 1957

Part I...Chapters 1- 7 ( 7 chapters)	<u>Past</u> time, intro-
Part II...Chapters 8-16 ( 9 chapters)	duced in Ch. 6
Part III...Chapters 17-21 ( 5 chapters)	

Este domingo, 1966

A. "In the Fishbowl" (italicized chapter)	
Part I...units 1- 5 ( 5 units)	<u>Past</u> time, intro-
B. "Legitimate Games" (italicized chapter)	duced in unit 6
Part II...units 1-15 (15 units)	
C. "Sunday night" (italicized chapter)	

El lugar sin límites, 1966

12 chapters, which can be divided into three parts of four chapters each.

El obsceno pájaro de la noche, 1970

Part I...Chapters 1- 9 ( 9 chapters)	<u>Past</u> time, intro-
Part II...Chapters 10-18 ( 9 chapters)	duced in Ch. 6
Part III...Chapters 19-30 (12 chapters)	

Tres novelitas burguesas, 1973

1. "Chatanooga Choochoo"
2. "Atomo verde, número cinco"
3. "Gaspard de la nuit"

## CHAPTER VI

### SUMMARY AND CONCLUSIONS

There existed in the first half of the twentieth century a similarity of influences in both North and South America: experiences in armed conflicts, economic changes, technological changes, the development of large urban centers, all of which produced similarities in philosophy within a select group of intellectuals, writers, and authors.

In its early manifestations the philosophy was characterized predominantly as one of disillusionment, disappointment and negativism which in the world at large lead to acts of violence. In the years following World War II, however, another term came into use--alienation, which was interpreted as having even deeper roots within the inner man, who was now able to express his isolation, his loneliness, his emptiness. During this period Faulkner is no longer interpreted as having merely a philosophy of "lostness" and depicting violent and sordid acts as representative of the chaotic state of nature, but he is perceived as a writer who has a deep faith in humankind with strong beliefs in its ability to survive; that his writings reflect his protest against the abuses of those beliefs; and that this is also perceivable in some of his imitators.

The influence of William Faulkner in the work of Yáñez, García Márquez, Cepeda Samudio and Donoso has been primarily in the technique of narration. This influence had its origin (1) in a similarity of philosophical orientation based upon (a) a deep feeling with regard to religion, (b) an interest and concern for people on all levels of society, and (c) a love of the land; and (2) in a similarity of experiences based upon the journalistic experiences of the authors. Motivated by the perception of the isolation, loneliness, and emptiness in the life of the twentieth century man these men were able to adapt some of the writing techniques of Faulkner to their needs. The narrative style of William Faulkner was characterized mainly by (1) the use of witnesses to tell a story, (2) the use of the stream-of-consciousness technique, and (3) the development of the alienated character as the central figure. These traits synthesized into a complex style that was admired and assimilated by several Latin American authors. Select writers who found themselves exposed to Faulkner's writings were immediately responsive to the opportunity for its application to the literature of their country. The following is a resume of the stylistic similarities that have been found to exist between Faulkner and each of the Latin American authors studied.

Several similarities exist between the writing style of William Faulkner and that of Agustín Yáñez. Even though Yáñez acknowledges an indebtedness to John Dos Passos in the

writing of Al filo del agua, nevertheless it is in this novel that the similarities with the techniques are most clearly evident. These techniques are: (1) the technique of dividing the telling of the story into sections, each dominated by the thoughts of one of the characters; (2) the use of witnesses to recount an event, or to comment upon it; (3) the use of the dramatic chorus; (4) character development through internalization as well as externalization; (5) the use of interior monologue, designated by writing in script; (6) deliberately withheld meaning of progressive and partial disclosures.

At an early point in his writing career Gabriel García Márquez read Faulkner. His first book, La hojarasca, is the novel that most closely resembles the writings of Faulkner, and it has many characteristics found in the novel Absalom, Absalom!. Other characteristics include (1) the technique of dividing the telling of the story into sections, each dominated by the thoughts of one of the characters; (2) the use of witnesses to recount an event; (3) the use of interior monologue; (4) the use of a child as one of the narrators; (5) the circular construction; and (6) the development of the alienated character.

Alvaro Cepeda Samudio was an admirer of Faulkner as a novelist, but the exact works read and the exact point of contact cannot be determined. Resemblances can be seen in several works by Faulkner and Cepeda Samudio's La casa grande. This novel resembles in many ways the collection of short

stories which form a novelistic whole, Go Down, Moses. For example, as Go Down, Moses was written in separate chapters over a period of several years, so, also, La casa grande was composed in separate parts over a period of several years. As Go Down, Moses has two major themes, so, also, has La casa grande. And, as in Go Down, Moses Faulkner was able to recreate the spiritual and emotional environment of the lives of the characters, so, also, in La casa grande Cepeda Samudio was able to recapture the emotional drama of the events about which he wrote. Other resemblances can be seen in the technique of (1) dividing the telling of a story into sections, each dominated by a separate point of view; (2) the use of witnesses to recount an event; (3) the use of interior monologue; (4) the collecting of several short stories together to form a novelistic whole; (5) the treatment of the theme of incest; and (6) the use of the dramatic chorus.

The influence of Faulkner in the works of José Donoso Yáñez is subtle and tenuous. Donoso was familiar with Faulkner and has acknowledged an indebtedness to him in techniques and in freedom of expression. These influences seem to be more apparent in (1) the area of the representation of the clash between old and new cultures; (2) the treatment of the alienated character; (3) the use of shifts in time and in point of view; and (4) in the use of interior monologue.



### Concluding Summary

Faulknerian Technique	Authors			
	Yáñez	García Márquez	Cepeda Samudio	Donoso
1. Dividing the telling of the story into sections, each dominated by the thoughts of one of the characters	Yes	Yes	Yes	---
2. Use of witnesses to recount an event	Yes	Yes	Yes	---
3. Use of the dramatic chorus	Yes	---	Yes	---
4. Use of interior monologue	Yes	Yes	Yes	Yes
5. Character development through internalization as well as externalization	Yes	---	---	---
6. Deliberately withheld meaning of progressive and partial disclosures	Yes	---	---	---
7. Use of a child as one of the narrators	---	Yes	---	---
8. Use of circular construction	---	Yes	---	---
9. Collecting of several short stories together to form a novelistic whole	---	---	Yes	---

Concluding Summary (continued)

Faulknerian Technique	Authors			
	Yáñez	García Márquez	Cepeda Samudio	Donoso
10. Use of shifts in time and point of view	---	---	---	Yes
11. Development of the alienated character	---	Yes	---	Yes
12. Representation of the clash between old and new cultures	(Yes)*	---	---	Yes
13. Treatment of the theme of incest	---	---	Yes	---

\*Discussed in the body of the chapter on Yáñez.

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## APPENDICES

# APPENDIX A

## FAULKNER'S WORKS

### Comparative Chronology of Original Works and Translations

Original	Translation
The Marble Faun (poems) 1924	
	1925
Soldier's Pay 1926	
Mosquitoes 1927	
	1928
Sartoris 1929	
The Sound and the Fury 1929	
As I Lay Dying 1930	
"A Rose for Emily" (Apr.) 1930	
"Dry September" (Jan.) 1931	
Sanctuary (Feb.) 1931	
"Dead Pilots" (Apr.) 1931	
These Thirteen (Sept.) 1931	
("All the Dead Pilots")	
("A Rose for Emily")	
("Dry September")	
"Smoke" (Apr.) 1932	
Light in August (Oct.) 1932	
A Green Bough (poems) 1933	(Oct.) "Todos los aviadores muertos"
Doctor Martino and other stories 1934	Santuario
("Smoke")	
"That Will Be Fine" 1935	
Pylon 1935	
"Lion" (early version of "The Bear") (Dec.) 1935	
Absalom, Absalom! (Oct.) 1936	
	1937
The Unvanquished (Feb.) 1938	
The Wild Palms 1939	(Aug.) "Septiembre ardido"
The Hamlet (Apr.) 1940	(mid-Nov.) Las palmeras salvajes
	1940 (Dec.) "Será espléndido"
	1941
"The Bear" (May) 1942	Mientras yo agonizo
Go Down, Moses (May) 1942	Luz de agosto
("The Bear")	
	1943

		1944	Victoria y otros relatos (except for "Carcassone")
		1944	"Una rosa para Emilia"
		1945	
		1946	
		1947	El sonido y la furia
		1947	Pylon
		1947	El villorrio
-	Intruder in the Dust (Sept.)	1948	
	Knight's Gambit (Nov.)	1949	
	Collected Stories (Aug.)	1950	¡Absalón, Absalón!
	("That Will Be Fine")		
	Requiem for a Nun (Sept.)	1951	Gambito de caballo
		1951	Intruso en el polvo
		1951	Los invictos
		1952	Requiem para una mujer
		1953	La paga de los soldados
		1953	Sartoris
	A Fable (Aug.)	1954	
	Big Woods (Oct.)	1955	Una fábula
		1955	"El oso"
		1956	Desciende Moisés
		1956	Estos trece
	The Town (May)	1957	Mosquitos
	New Orleans Sketches	1958	
	The Mansion	1959	
		1960	En la ciudad
		1961	La mansión
	The Reivers	1962	
		1963	Los rateros
		1964	Historias de Nueva Orleans

Comparison of Original Works and Translations

Original		Translation
Soldier's Pay	1926	La paga de los soldados Buenos Aires 1953 Reissued 1959 Barcelona 1954
Mosquitoes	1927	Mosquitos Buenos Aires 1956 Barcelona 1959
Sartoris	1929	Sartoris Buenos Aires 1953
The Sound and the Fury	1929	El sonido y la furia Buenos Aires 1947
As I Lay Dying	1930	Mientras yo agonizo Buenos Aires 1942 Reissued 1952 Mientras agonizo Madrid 1954
These Thirteen	1931	"Todos los aviadores muertos" <u>Revista de Occi-</u> <u>dente (Oct.)</u> 1933 "Septiembre ardido" <u>Sur</u> (Aug.) 1939 "Será espléndido" <u>Sur</u> (Dec.) 1940 "Septiembre ardido" <u>Antología del cuento</u> <u>norteamericano</u> Santiago 1943 Victoria y otros relatos (except for "Carcassonne") Buenos Aires 1944 "Una rosa para Emilia" <u>Antología de escritores</u> <u>contemporáneos de los</u> <u>Estados Unidos</u> Santiago 1944 ----- <u>Voces de América</u> Cartagena 1949 "Una rosa para Emily" <u>Cuentos policíacos y de</u> <u>misterio</u> Mexico 1955 Estos trece Buenos Aires 1956
Sanctuary	1931	Santuario: Novela documental Madrid 1934 Buenos Aires 1945

Original	Translation			
Light in August	1932	Luz de agosto		
		Buenos Aires	1942	
		Buenos Aires	1957	
		Reissued	1966	
"Smoke"	1932	"Humo" <u>Los mejores cuentos policiales</u>		
		Buenos Aires	1952	
	1933			
Doctor Martino and other stories ("Smoke")	1934			
Pylon	1935	Pylon	Barcelona	1947
		Reissued		1956
Absalom, Absalom!	1936	¡Absalón, Absalón!		
		Buenos Aires	1950	
		Reissued	1951	
		Reissued	1952	
		Reissued	1958	
The Unvanquished	1938	Los invictos		
		Barcelona	1951	
		Reissued	1956	
The Wild Palms	1939	Las palmeras salvajes		
		Buenos Aires	1940	
		Reissued	1956	
The Hamlet	1940	El villorrio		
		Buenos Aires	1947	
		Barcelona	1953	
		2nd ed.	1959	
		Barcelona	1960	
"The Bear"	1942	"El oso" <u>Antología de grandes cuentistas norteamericanos</u>		
		Madrid	1955	
Go Down, Moses	1942	Desciende Moisés		
		Barcelona	1956	
		2nd ed.	1959	
Intruder in the Dust	1948	Intruso en el polvo		
		Buenos Aires	1951	
Knight's Gambit	1949	Gambito de caballo		
		Buenos Aires	1951	
		Reissued	1964	
Collected Stories	1950			
Requiem for a Nun	1951	Réquiem para una mujer		
		Buenos Aires	1952	
		Reissued	1956	
		Reissued	1962	
		Réquiem para una reclusa: adaptación para el teatro de Albert Camus		
		Buenos Aires	1957	



Original	Translation	
A Fable	1954	Una fábula Mexico 1955 Reissued Buenos Aires 1956 Reissued Santiago 1956 2nd ed. Buenos Aires 1963
The Town	1957	En la ciudad Barcelona 1960
New Orleans Sketches	1958	Historias de Nueva Orleans Barcelona 1964
The Mansion	1959	La mansión Barcelona 1961 Reissued 1964
The Reivers	1962	Los rateros Barcelona 1963 Reissued 1964

Comparative Chronology of Original Works and Articles in Spanish

Original		Article
The Marble Faun	(poems)	1924
		1925
Soldier's Pay		1926
Mosquitoes		1927
		1928
Sartoris		1929
The Sound and the Fury		1929
As I Lay Dying		1930
"A Rose for Emily"	(Apr.)	1930
"Dry September"	(Jan.)	1931
Sanctuary	(Feb.)	1931
"Dead Pilots"	(Apr.)	1931
These Thirteen	(Sept.)	1931
("All the Dead Pilots")		
("A Rose for Emily")		
("Dry September")		
"Smoke"	(Apr.)	1932
Light in August	(Oct.)	1932
A Green Bough	(poems)	1933
		(Jan.) Novás Calvo, Lino. "El domonio de Faulkner," Revista de Occidente, XXXIX, 98-103.
		(Oct.) Marichalar, Antonio. "William Faulkner," Revista de Occidente, XLII, 78-86. Repeated as preface to <u>Santuario</u> (Madrid: Espasa-Calpe, 1934.)
Doctor Martino and other stories ("Smoke")		1934
		(June 24) Fingerit, Julio. "Los 'frankestein' [sic] de William Faulkner," <u>La Nación</u> (Buenos Aires), Sec. 2, p. 2. (Criticism of <u>Sanctuary</u> )
		(Oct.) Azcoaga, Enrique. "William Faulkner," <u>Atenea</u> , XI, 600-610. (Criticism of <u>Sanctuary</u> )
"That Will Be Fine"		1935

Original		Article	
Pylon		1935	(Mar. 3) Coindreau, Maurice Edgar. "A propósito de la última novela publicada por William Faulkner," <u>La Nación</u> (Buenos Aires), Sec. 2, p. 2. (Criticism of <u>Light in August</u> )
Absalom, Absalom!	(Oct.)	1936	(Dec. 13) Coindreau, Maurice Edgar. "William Faulkner y su último gran libro," <u>La Nación</u> (Buenos Aires), Sec. 2, p. 1. (Criticism of <u>Absalom, Absalom!</u> )
		1937	(Mar.) Coindreau, Maurice Edgar. "Panorama de la actual literature joven norteamericana," <u>Sur</u> (Buenos Aires), No. 30, 58-59.
The Unvanquished	(Feb.)	1938	(Nov. 20) Coindreau, Maurice Edgar. "La guerra civil y la novela norteamericana," <u>La Nación</u> (Buenos Aires), Sec. 2, p. 1. (Criticism of <u>The Unvanquished</u> )
The Wild Palms		1939	(Aug.) Oliver, María Rosa. "La novela norteamericana moderna," <u>Sur</u> (Buenos Aires), No. 59, 43-45. (She recommends "A Rose for Emily," <u>Sartoris</u> , <u>The Unvanquished</u> , <u>The Wild Palms</u> ) (At this point in time, none of the four has been translated into Spanish.)
		1939	(Oct. 15) Gándara, Carmen R. L. de. "Al margen de la última novela de Faulkner," <u>La Nación</u> (Buenos Aires), Sec. 2. p. 1. (Criticism of <u>The Wild Palms</u> ) (Note: At this point in time it has not been translated into Spanish.)
The Hamlet	(Apr.)	1940 1941	

Original		Article	
"The Bear"	(May)	1942	(Mar.) Dickman, Max. "William Faulkner, escritor diabólico," <u>Revista de las Indias</u> , XIII, No. 39, 107-110. Repeated as preface to <u>Mientras yo agonizo</u> (Buenos Aires: Santiago Rueda, 1942). (Chapman: "...first attempt in Spanish since Marichalar's to round out a picture of Faulkner.)
Go Down, Moses	(May)	1942	(Aug.) Vergara-Misito, Noemí. "William Faulkner, <u>Mientras yo agonizo</u> ," <u>Nosotros</u> , XVIII, 2nd series, No. 77, 125-217.
("The Bear")			(Nov.) Sánchez Riva, Arturo. "William Faulkner, <u>Luz de agosto</u> ," <u>Sur</u> , XII, No. 98, 75-77.
		1943	(Feb.) Anon. " <u>Luz de agosto</u> , por William Faulkner," <u>Revista de las Indias</u> , 2nd series, No. 50, unpagued.
		1944	
		1945	(Winter) Godoy T., Irma. "La comedia humana en William Faulkner," <u>Andean Quarterly</u> , pp. 34-37.
		1946	(Jan.) Mutis, Alvaro. " <u>Santuario</u> , William Faulkner, (Colección Austral--Espasa-Calpe)," <u>Revista de las Indias</u> , XVII, No. 85, 154-155.
			( ) del Hoyo, Arturo. "William Faulkner," <u>Insula</u> , No. 10.
		1947	
Intruder in the Dust	(Sept.)	1948	(Aug.) Rodríguez Monegal, Emir. "Aspectos de la novela en el siglo XX," <u>Sur</u> , No. 164, 86-97. Brief comment on <u>The Sound and the Fury</u> , p. 95.
			( ) Benedetti, Mario. <u>Peripetia y novela</u> (Montevideo: Talleres Gráficos "Promoteo,"), pp. 50-55.
Knight's Gambit	(Nov.)	1949	
Collected Stories	(Aug.)	1950	(Aug.) Delgado Nieto, Carlos. "¡ <u>Absalón, Absalón!</u> " <u>Revista de las Indias</u> , No. 114, 411-412.
("That Will Be Fine")			

Original	Article
	(Sept.-Dec.) Benedetti, Mario. "Faulkner, un novelista de la fatalidad," <u>Número</u> , Nos. 10-11, 563-571. Repeated in <u>Marcel Proust y otros ensayos</u> (Montevideo: <u>Número</u> , 1951), pp. 35-45.
	(Dec. 10) Vega, Fausto. "Un aspecto de William Faulkner," <u>Novedades</u> , supplement <u>México en la Cultura</u> , No. 97, 3.
	(Oct.-Dec.) Hardwick, Elizabeth. "William Faulkner y el sur de hoy," <u>Babel</u> (Santiago), No. 56, 185-191. From the <u>Partisan Review</u> , XV, No. 10 (Oct., 1948), 1,130-1,135, on <u>Intruder in the Dust</u> .
	(Dec. 10) Bledsoe, Tomás. "William Faulkner y el Premio Nobel," <u>Novedades</u> , supplement <u>México en la Cultura</u> , No. 97, 3.
Requiem for a Nun	(Sept.) 1951 ( ) Benedetti, Mario. <u>Marcel Proust y otros ensayos</u> (Montevideo: <u>Número</u> , 1951), pp. 35-45.
	( ) Frondizi, Josefina B. de. "Faulkner-- ¡Absalón, Absalón!" <u>Asomante</u> , VII, No. 1, pp. 93-95.
	(Mar.) Portuondo, José Antonio. "Retrato de Faulkner," <u>Américas</u> , III, pp. 20-23, 45.
	(Mar.-June) Benedetti, Mario. " <u>Gambito de caballo</u> ," <u>Número</u> , Nos. 13-14, pp. 216-217.
	(Aug.) De Onís, Harriet. "William Faulkner y su mundo," <u>Sur</u> , No. 202, pp. 24-33. Translated by Alfredo J. Weiss.
	(Oct.-Dec.) Frondizi, Josefina B. de. "Faulkner-- <u>Gambito de caballo</u> ," <u>Asomante</u> , VII, No. 4, pp. 90-91.

Original	Article
	(Dec.) Justo, Luis. "La antropología de Faulkner: a propósito de <u>Gambito de caballo</u> ," <u>Sur</u> , No. 206, pp. 126-130.
1952	( ) Montenegro, Ernesto. "Interpretación de William Faulkner," <u>Revista de Educación</u> , Año XI, No. 58. Reprinted in <u>Panorama</u> , I (1952), 71-75.
	(Apr.-June) Zavaleta, Carlos E. "El nocturno William Faulkner," <u>Letras peruanas</u> , Año II, No. 6, pp. 50-52.
1953	(Jan.-Mar.) Benedetti, Mario. "Tres géneros narrativos: cuento, 'nouvelle' y novela," <u>Número</u> , No. 22, pp. 88-89
	(May-June) Zavaleta, Carlos E. "Ideas de William Faulkner," <u>Mar del Sur</u> , No. 27, pp. 36-46.
	(Sept.) Sanchez de Celis, Manuel J. "Faulkner, ¡claro o confuso!" <u>Índice</u> , No. 67, pp. 7-8.
A Fable	(Aug.) 1954 ( ) Campbell, Harry M. and Ruel R. Foster. <u>William Faulkner</u> . Buenos Aires: Edit. Schapire, 1954. A translation of <u>William Faulkner, A Critical Appraisal</u> .
	(July) Fuentes, Carlos. "A Fable," <u>Universidad de México</u> , p. 31.
	(Nov.) Portuondo, José Antonio. "La 'pasión' expresionista de William Faulkner," <u>Américas</u> . Review of <u>A Fable</u> . Reprinted in Portuondo, <u>El heroísmo intelectual</u> (México: Fondo de Cultura Económica, 1955), pp. 82-85.
	(Dec.) Riestra, Jorge Alberto. "William Faulkner," <u>Cursos y Conferencias</u> , Año 23, XIV, No. 367, pp. 363-376.

Original	Article
Big Woods	<p>(Dec.) Anon. "Faulkner en Lima," <u>Letras peruanas</u>, Año IV, No. 11, pp. 50-51, 53. An imaginary interview.</p> <p>(Oct.) 1955 (Mar.) Portuondo, José Antonio. "William Faulkner y la conciencia sureña," in <u>El heroísmo intelectual</u> (México, 1955), pp. 73-81. A reprinting of "Retrato de Faulkner," first published in <u>Américas</u>, Mar., 1951.</p> <p>(Nov. 27) Carballo, Emmanuel. "William Faulkner," <u>Novedades</u>, supplement <u>México en la Cultura</u>, No. 349, 2. On Yndurain Hernández, <u>La obra de William Faulkner</u>, Madrid, 1953.</p> <p>(Dec. 4)----. "El Faulkner de Portunondo," <u>Novedades</u>, supplement <u>México en la Cultura</u>, No. 350, 2.</p> <p>(Dec. 25)----. "Temas y personajes de Faulkner," <u>Novedades</u>, supplement <u>México en la Cultura</u>, No. 353, 2.</p> <p>1956 (Jan. 1)----. "Pesimismo y primitivismo de Faulkner," <u>Novedades</u>, supplement <u>México en la Cultura</u>, No. 354, 2. Continuation of preceding.</p> <p>(June) Zavalata, Carlos E. "El primer libro de Faulkner," <u>Universidad de México</u>, pp. 28-29.</p> <p>(Sept. 22) Rodríguez Monegal, Emir. "William Faulkner, cuentista," <u>Marcha</u>, No. 831, 21. Review of <u>Estos trece</u>.</p> <p>(Sept.-Oct.) Dessein, Eduardo. "Una fábula por William Faulkner," <u>Ficción</u>, No. 3, pp. 150-154.</p> <p>The Town (May) 1957 (Mar.-Apr.) Stein, Jean. "El arte de novelar: Diálogo con William Faulkner," <u>Sur</u>, No. 245, pp. 39-56.</p>

Original	Article
New Orleans Sketches The Mansion	(July-Aug.) Sosa López, Emilio. "El problema del mal en William Faulkner," <u>Sur</u> , No. 247, pp. 55-66.
	1958
	1959 ( ) Zavaleta, Carlos E. <u>William Faulkner, novelista trágico</u> . Lima: Universidad Nacional de San Marcos, 1959. 69 pp.
The Reivers	1960
	1961 (May-June) Pineda, Rafael. "Yoknapatawpha, el condado de William Faulkner," <u>Farol</u> (Caracas), XXII, No. 194, pp. 9-12.
	1962 (Apr.-June) Domínguez, Luis. "Aproximación a William Faulkner," <u>Atenea</u> , CXLVI, No. 396, pp. 48-69.
	(Jan.-Mar.) Yankas, Lautaro. "William Faulkner: el cosmos y la aventura interior," <u>Atenea</u> , CXLIX, No. 399, pp. 60-67.
	( ) Sábato, Ernesto. <u>El escritor y sus fantasmas</u> (Buenos Aires: Aguilar, 1963), pp. 127-130.



## APPENDIX B

### CHARACTERISTICS OF FAULKNER STYLE

- I. (1939) Conrad Aiken, "William Faulkner: The Novel as Form," reprinted in Robert Penn Warren, ed., Twentieth Century Views, Faulkner: A Collection of Critical Essays (Englewood Cliffs, N.J.: Prentice-Hall, 1966), pp. 46-52.
1. Overelaborate sentence structure.
  2. Parenthesis after parenthesis.
  3. Obscurity.
  4. The reader becomes immersed in deliberately withheld meaning of progressive and partial and delayed disclosures.
  5. Repetitiveness and the steady iterative emphasis.
  6. The reader must decide to cooperate.
  7. Faulkner does not regard the novel as a revelation, a slice of life, . . . [but] . . . the circumstances of the interest, the use to which they are put, the degree to which they can be organized. Example: Sanctuary, the wake held for Red in the brothel in Memphis.
  8. The manipulation of viewpoint and use of flashbacks or sudden shifts of time scene, forward or backward.
  9. Everyday language of the various social levels.
  10. Trying to separate truth from legend.
  11. [Later novels] include: colloquial tall stories  
poetic description  
. . . by use of folk humor  
philosophic deliberate reflective narration  
spectators. swift cryptic drama
  12. Reworking of previous short stories.
  13. Faulkner's full style resembles . . . the dramatic chorus, the prologue and epilogue and the dramatis personae themselves in soliloquy and extended speech . . . the aim is a revelation of theme . . . [not objective realism].
  14. [Sentence structure] . . . to create "that logic-and-reason-flouting quality of a dream: yet to depend upon the recognized verisimilitude of 'elapsed and yet elapsing time'" . . . [producing] stream-of-consciousness as seen in the first two sections of The Sound and the Fury.

- II. (1973) Edwin R. Hunter, William Faulkner: Narrative Practice and Prose Style (Washington, D.C.: Windhover Press, 1973), pp. 129-229.

1. The use of "clusters" of adjectives in modification of the same noun. A count in the twenty novels discloses 1416 Clusters of three or more adjectives. Early novels have few or none. Later novels have more, showing a deliberate attempt by author to develop the cluster.

- a) Three-Adjective Cluster (1009)
- b) Four-Adjective Cluster (268)
- c) Five-Adjective Cluster (84)
- d) Six-Adjective Cluster (30)
- e) Seven-Adjective Cluster (16)
- f) Eight-Adjective Cluster (4)
- g) Nine and More Adjective Cluster
- h) The Thirteen-Adjective Cluster (1)

Position of the Adjectives:

- a) Before the Noun, 58.8 percent of the Clusters.
- b) After the Noun, 40.04 percent of the Clusters.
- c) Some Before, Some After the Noun (32)

The repetition of Cluster Patterns with variations.

The "cluster of Clusters" in the same sentence to achieve Balance or to give an Effect of Profusion.

The use of the "bare" (unmodified) adjective.

74.5 percent of the adjective Clusters are of this kind, gives effect of staccato movement.

- a) No Conjunction used.
- b) A Conjunction Only Before the Last Adjective
- c) A Conjunction Before Each Adjective Except the First

The Complex Adjective Clusters. 25.5 percent of the Clusters contain adjectives which are themselves modified.

2. The use of Adverb Clusters. Only 27 Adverb Clusters in Faulkner novels.
  - a) Simple Adverbial Stems
  - b) Clusters of -ly-ended Adverbs
  - c) Clusters of Mixed Adverbial Forms.
3. The use of the "Retained Discard," a locution in which a word is followed by a near-synonym in a relation which suggests that the first word is set aside (discarded) in favor of another, but this first word is kept (retained) as a record of the word-seeking process, the stage of which the two words taken together represent. There are 846 examples from the fifteen novels

in which they appear. There are two basic kinds:  
 (1) the simple sort made up of elements of one word each:

" . . . he saw the house, the cabin and remembered the rest of the story, the legend" (Intr. 8).

(2) the phrasal sort, the elements being phrases rather than single words:

" . . . they were a little, just a little awry: not out of plumb so much as beyond plumb . . ." (KG, 164).

Retained Discards occur predominantly in the last four novels.

4. The use of negative formations and constructions. There are at least 149 passages in which . . . a single word provides the negative impact.
  - a) Colloquial Negatives (22), resembling speech of a person.
  - b) Coined Negatives (103), made by prefix or suffix.
  - c) Negative Overloading (13 from seven novels), the piling up of negative elements for the inducing of strong negation.
5. The rhythmical use of the language for poetic effect. Especially adaptable in a stream-of-consciousness passage. Example: The Sound and the Fury, the Easter sermon in Dilsey's church by the Reverend Mr. Shegog.
6. The use of similes (545) and metaphors (105) to achieve poetic effect. Color comes most often by way of the aspects of nature: birds, beasts; dawn, twilight; the great woods and the great rivers. The tone is sometimes formal and literary but most of the time it is the tone of the country--North Mississippi country--and of country people.
7. The use of the long sentence (200 words or more). Most of Faulkner's sentences are of the simple declarative sort. They are easily read, entirely without confusion. Over a spread of two hundred pages the average sentence length is 17.7 words for 4145 sentences. Only six of the twenty novels average above twenty words to a sentence and only three go beyond a forty-word average.

The great exhibition piece of the "long" sentence is in the third Requiem Preface, called "The Jail (Not Even Yet Quite Relinquish--)" covering twenty-eight pages. It contains just two sentences. The first is thirty-two words long; the second is 12,210 words "long." It was most obviously designed, planned to be "long."

The long sentence is quite frequent in Intruder in the Dust. In the first fifty pages there are seventeen sentences of 200 words or more; the longest has 1680 words, and there are others of 570, 480, 460 words. These sentences . . . are loose and discursive, running from one point of reference to the next.

Very often immediately before the long discursive sentence there is a short crisp sentence in a sort of introductory relation.

8. Humor and the imminent presence of the farcical.
9. The sense of a backdrop of history against which his fictional comedy and tragedy are played.
10. The use of aphorisms and proverbs.
11. The use of dialectal, local, colloquial speech.
12. The use of literary and esthetic references.
13. The employment of variety, a mixture of moods.

## APPENDIX C

### INTERVIEW WITH DR. JUAN PABLO LLINAS CONCERNING CEPEDA SAMUDIO

La siguiente es la transcripción de una entrevista grabada que tuvo lugar en Barranquilla, Colombia, el 9 de agosto de 1977, en la oficina del estimado doctor Juan Pablo Llinas, asesor de la Universidad del Norte. El doctor es primo del autor Alvaro Cepeda Samudio (1926-1972) y sirvió como médico a sus hijos.

La entrevista es parte de las investigaciones hechas por la Sra. Joan L. Hernández, profesora de español y de francés, de Louisiana State University en Eunice, Louisiana, sobre la influencia de William Faulkner en las obras de cuatro autores sudamericanos, entre los cuales se encuentra Alvaro Cepeda Samudio, de Barranquilla. La acompañó la Srta. Carmen del Río, profesora de español de Louisiana State University en Baton Rouge, Louisiana.

Llinas: En principio quiero hacerle una pequeña observación. Alvaro es hijo literariamente de autores norteamericanos. Yo creo que su primer contacto fue con Hemingway. Entre los libros que recuerdo haberme dicho que le impresionaron más fueron El viejo y el mar. Tenía mucha predilección por un libro que se llamaba Fiesta. La traducción no es concordante con la norteamericana, pero en español, editada en España..., me parece que se llamaba Fiesta el libro de Hemingway. Gustaba mucho del idioma y de los períodos auditivos, por decirlo así, por el sonido de Hemingway, los cortos períodos de Hemingway. Ese gusto de Hemingway por un poco de sistema periodístico que quizás tenía origen en Francia. Francia gustaba much ese sistema de períodos

cortos. El leía mucho a Hemingway y a Faulkner, pero, mucho.

Pregunta: ¿Los leyó en español o en inglés?

Llinas: Los leyó en inglés.

Pregunta: ¿Los leyó en Barranquilla o en Nueva York?

- Llinas: El leyó mucho en Nueva York. En el momento que llegó a Nueva York y tomó contacto ya con el inglés, se encontró un poco solo indudablemente. En el primer período se encontró un poco solo. Después de muchas amistades leyó mucho, específicamente a Hemingway, repito, y a Faulkner, y un autor que es de, podíamos decir, de segunda categoría, John P. Marquand. A Marquand lo vulgarizó una serie de películas basadas en sus obras. Era un hombre que escribía, si mal no me recuerdo, por cuento que he recibido de Alvaro, el mundo pequeño de Massachusetts.

Después vino a Colombia y tuvo nuevamente contactos con los autores que durante su estudio del bachillerato le habían sido familiares. Releyó con más criteriología a Carrasquilla específicamente que fue uno de sus autores colombianos preferidos, a don Tomás de Carrasquilla. Y leyó con irreverencia nuestros más ilustres novelistas, específicamente a Rivera.

En cambio, sentía no poderse poner a vivir, por ejemplo, in tempo con la María [de Jorge Isaacs]. La encontraba demasiado arcaica. Y me decía que utilizaba la palabra "arcaica" con cierta timidez, porque no sabía si estaba adjetivando bien este modo de expresar. Pero él, después de recibir estas influencias, empezó a leer, yo creo que después

de haber recorrido la literatura norteamericana, alguna literatura francesa, específicamente a Proust. Tuvo un época dedicada exclusivamente a la lectura de En busca del tiempo perdido, una larga tirada de tiempo en Proust. A Proust lo leyó, al parecer, después de leer y de escuchar personalmente algunas conferencias de André Maurois. Maurois lo llevó a Proust, me parece. Maurois estuvo en dos o tres ocasiones en el país personalmente. En dos ocasiones estuvo en el país, y su visita sirvió para vulgarizar sus libros, no solamente sus biografías sino sus libros. Por ejemplo, (Alvaro) sentía gran preferencia por la biografía esa de Disraeli de Maurois. Leyó también en esa ocasión, empezaba a leer a Sartre, y a Camus. De Camus recuerdo, en alguna ocasión, le impresionó mucho El extranjero.

Pregunta: ¿Lo leyó en francés o en español?

Llinas: Lo leyó en español. Era el tipo de literatura que él quería escribir, pero no hacía las personas como Camus, sino hacía los hechos como La casa grande. No sé si esta idea la expreso bien. Era un hombre preocupado más que por el hombre en sí, por la circunstancia del hombre y en esto era muy de Ortega y Gasset, a quien también leyó con much cuidado. Y de Ortega y Gasset prefería su obra, pues, de La rebelión de las masas.

Pregunta: ¿Y su conciencia de la situación de Colombia le impresionaba? ¿Era una persona políticamente rebelde, activo? ¿Cómo se sentía vis-à-vis la circunstancia político-social de Colombia?

Llinas: Era tremendamente impactado por la circunstancia de vivir en el país. Y era un rebelde, probablemente un revolucionario, no, un revolucionario conciente de que no iba a modificar el mundo el día siguiente, de que no tuvo aspiraciones súbitas y bruscas de cambiar todo, pero en donde podía poner su mano y cambiar aun cuando fuera algo, por muy pequeño que fuera, allí estaba la mano de Alvaro. Cuando encontraba algo que criticar, y son públicas sus críticas, y más que públicas, privadas sus críticas en los sitios en donde había que hablar, él se ponía de pie y era un irreverente.

Inclusive su actitud, su figura era una crítica de la circunstancia en que estaba viviendo el país. Ahora era tremendamente conciente de que las modificaciones no podían venir de un día para otro. De que intentarlo era algo romántico en cierta forma, poco realista, porque es que en Alvaro se da una circunstancia muy especial...uno encontraba dos facets, dos Alvaros: uno, sentado sobre la tierra; y otro, bastante aéreo, difuso, en las nubes, como si hubiera sido un poema de Eduardo Carranza. Pero había momentos en que estas dos circunstancias se aunaban tremendamente y llegaba a conclusiones, era una realizador de cosas, era un empeñoso realizador de cosas. No era un hombre que escribía y dejaba sobre el aire, era un hombre que pensaba y realizaba cosas, de que cada día tenía algo hecho por Alvaro, indudablemente.

Pero si me preguntase en su característica más definida frente a esa circunstancia, diría que nunca he conocido



una persona tan generosa de cosas y de sentimientos como él. Me maravillaba diariamente. No recuerdo haber estado con Alvaro nunca en su casa que no me hubiera traído para la mía una pequeña cosa, cualquiera que sea. Por ejemplo, tengo cuadros de Obregón que fueron regalados de él. Tengo cuadros de algunos pintores nacionales, de Roda, tengo uno precisamente regalado por él.

Pregunta: Leyendo La casa grande, se nota además de su énfasis en las circunstancias, la gran compasión del autor hacia sus personajes como individuos.

Llinas: No solamente eso, sino que él, personalmente, cuando estaba uno al lado de él, podía agarrar su humanidad, su generosidad. Era cosa tan notable, uno podía palparla, tocarla. Era un tipo que vivía casi con la llema de los dedos, con una frescura, con una delicadeza, con una bondad, que realmente me duele a mí a veces su muerte precisamente por este hecho, porque hombre como Alvaro era difícil de encontrar. Y vivido, ¿no? era casi asistir a un grato carnaval, a un concierto de emociones.

Pregunta: ¿Le lee mucho en Colombia?

Llinas: Le lee muchísimo en Colombia, pero, es decir, yo diría que Alvaro trascendió más personalmente que con su propia novela. El era un pedazo de su novela. Su propia personalidad la ha dejado regada en todo lo ancho del país. Ya no hay necesidad de ver a Alvaro sino uno lo tiene en la memoria vivo, pero completamente vivo. Su posición humana era la novela.

Pregunta: Cuando trabajó de periodista, lo hizo por cuestiones económicas, es decir, ¿vivía de su trabajo? ¿Cuál era la situación económico-social vis-à-vis Colombia?

- Llinas: Bueno, creo que es de los pocos casos de novelista que no necesitaban trabajar. Alvaro tuvo siempre una muy buena posición económica. Era un hombre realizador, dije al principio, y esto era parte de sus realizaciones, decir en lo que se embarcara era una empresa productiva.

Pregunta: ¿Su familia era adinerada?

Llinas: Sí, sus padres le dejaron algo, dejaron algo que todavía inclusive subsiste en gran parte. Por ejemplo, todos esos terrenos que están al lado del puerto son de él, de su familia, al lado de la zona franca...sí, saliendo en el puente que está a la derecha, esos terrenos son de él. El no tuvo una urgencia económica nunca. Yo lo repito, que toda empresa suya era una empresa productiva, un hombre de mucho éxito económico. Y en cierta forma fue su pecado. Eso le permitía llevar una vida de derroche en cierta forma económica.

Quizás si él no hubiera tenido tanto dinero habría sido un novelista de más producción. Pero un hombre en primer caso que penetraba y vivía todas las capas sociales nuestras. En un mismo día Alvaro lo encontraba uno en los mejores clubes y en los barrios más de avant-lieu, como dicen los franceses.

Pregunta: En el sistema educativo de Colombia ¿a qué edad empiezan los muchachos a aprender idiomas?

Llinas: En el sistema educativo, en el bachillerato, y en el bachillerato están entrando los muchachos ahora, yo digo, que a los casi, al salir de los quince años, catorce años.

Pregunta: ¿Y ellos pueden escoger el idioma?

- Llinas: No pueden escoger los idiomas. El inglés es, sí, y francés menos. En mi tiempo era igual. Yo recibí seis años de inglés y seis años de francés.

Pregunta: Con esta educación en idiomas, ¿se ponen a leer autores ingleses o norteamericanos, cuentos cortos o cosas más literarias?

Llinas: Se lee algo de inglés en las clases, de literatura inglesa en las clases, lo mismo con la literatura francesa en las clases. Por ejemplo, yo recuerdo haber leído en francés una parte del Quijote...como tarea. También leí el Quijote en español, precisamente durante el almuerzo nos leían una página del Quijote siempre, todos los días. Y, pues, leí allí en el almuerzo en cuatro años el Quijote, ¿no?

Y recuerdo haber asistido por insinuación del colegio al recital del Quijote de Berta Singerman. Yo recuerdo, por ejemplo, el diálogo aquel antes de irse a las islas sobre los dichos, recitado por la Singerman.

Bien, ¿qué otra pregunta?

Pregunta: ¿Sabe algo de cuando empezaron a llegar las novelas de Faulkner aquí en Colombia?

Llinas: Las novelas de Faulkner...el contacto primero con Faulkner fue en los Estados Unidos cuando estuvo en Nueva

York.

Pregunta: ¿En qué año?

Llinas: No recuerdo en este momento. Fue allá cuando tuvo el contacto primero. El tuvo un contacto informal, pero más que Faulkner, Hemingway. Era más conocido para nosotros.

Pregunta: ¿García Márquez lo conocía muy bien?

Llinas: ¿A quién?

Pregunta: ¿A Alvaro?

Llinas: Claro. Estuvieron juntos en el colegio. Alvaro llevó a García Márquez a la lectura de algunos autores norteamericanos. Por cierto...con cierta burla...le decía, pues, "Te falta cultura. ¿No has leído esto?" y con burla... pero al principio, por ejemplo, Gabito confundía los autores norteamericanos, ¿no?

Alvaro leyó mucho a una autora inglesa, Virginia Woolf. Leyó mucho. Y le impresionó mucho la manera cómo murió ella. Y leyó también, recuerdo, leyó, pues, si me recuerdo, algunos comentarios del marido sobre la muerte de ella. Estos comentarios creo que aparecieron después en forma de libro de él, La muerte de Virginia Woolf.

Pregunta: ¿En el periódico o revista?

Llinas: Alguién comentó en una revista, o algo así, los días subsiguientes de la muerte de ella.

Pregunta: ¿Leyó a Woolf en traducción? Borges tradujo a Virginia Woolf.

Llinas: Pero él leyó a Virginia Woolf, la mayoría de los libros en inglés. Los leyó en inglés. El leía mucho en

inglés. Y había cierta preferencia de él por las lecturas en inglés.

Comentario: Su prosa exhibe cierta influencia del inglés, como en la de Borges.

- Llinas: Pero, quizás, Alvaro es mucho más comprometido por utilizar una palabra, que Borges.

Pregunta:

Llinas: Borges, no, porque Borges tiene una formación latinista.

Comentario: Me refiero a la influencia del inglés en su sintaxis.

Llinas: Al principio Alvaro fue inclusive incorrecto por anglicismos en su idioma, en su literatura española, pues, tenía una tendencia a los anglicismos que algunos le tacharon de snob, y que no era sino simplemente, formación, formativo. El leía muy a menudo el inglés, y leía revistas en inglés, por ejemplo ha sido lector de...leía en inglés Fortuna, el Economist.

Pregunta: ¿Y su formación literaria más bien viene de la lectura propia, no estudió literatura formalmente?

Llinas: El no estudió literatura. Es un autodidacta, en cierto sentido. Y sus libros españoles, los libros españoles de él eran primero, pues, sí, Ortega y Gasset, probablemente, había leído, pues, El espectador. Hubo un tiempo en que leyó mucho todas esas teorías muy poco prácticas de Ortega y Gasset sobre el amor; leyó mucho eso, pero si hay un autor español que haya influído sobre Alvaro, ése es Azorín.

Azorín lo leyó con mucho cuidado y con much interés. Por ejemplo, un libro que recuerdo que le gustó mucho de Azorín fue El político. La pureza del idioma de Azorín también en forma corta, casi periodística, la manera como escribía

- Azorín.

Nunca se me olvida él (Azorín), la cabeza grandísima, sus ojos azules purísimos, preguntando a uno por los autores colombianos. El iba mucho al cine, todas las tardes, a matiné, iba a matiné Azorín, y dos veces me lo encontré a la salida del cine porque yo personalmente pasaba por allí en Madrid, frente al cine que él frecuentaba.

Yo vivía en Madrid cuatro años, cuatro años en Barcelona, y vivía algo en Suiza. Y estuve en la Universidad de Harvard. Hice especialidad en la Universidad de Harvard... en pediatría.

Pregunta: ¿Enseña medicina?

Llinas: No tengo tiempo. Soy profesor de dos materias y no tengo tiempo.

Pregunta: ¿Tiene consulta?

Llinas: No tengo tiempo. Solamente administro programa. Soy el...soy en primer caso asesor académico de la universidad, asesor literario, artístico de la universidad. Yo promuevo todas las reuniones humanísticas de la universidad. Soy jefe de estudios médicos, es decir, todo lo que es curriculum, de materias, tiene que pasar por mis manos y ser revisado. No tengo tiempo para nada.

Pregunta: ¿Su deber es más bien administrativo?

Llinas: No es propriamente administrativo porque por las cosas puramente...hay un administrador que me hace todas estas cosas. Es administración que está allá, y me realiza las ideas mías. Yo hago ideas solamente.

Pregunta: ¿Esta universidad es privada?

Llinas: Esta es una universidad privada, sin interés de lucro.

Pregunta: ¿Es nueva?

Llinas: Es nueva. Aquí, dentro de poco días, tendremos la presentación de unos libros de Alvaro. Con la venida, la presentación la va a hacer André San Pedro. No, que fue su amigo, uno de sus amigos, y vendrá con todo el grupo de cultura para la presentación de Alvaro.

Pregunta: ¿Van a publicar algo especial en conmemoración?

Llinas: No, simplemente hay una presentación literaria, una posición literaria, crítica, frente a la obra de Alvaro. Y entonces hay una mesa redonda de todo el público, todo el mundo puede venir y preguntar y criticar.

Pregunta: ¿Y cuándo va a ser?

Llinas: Eso yo creo que sea apenas llegue Teresita de los Estados Unidos porque queremos que ella participe en ella. Tenía deseos de abrir la reunión con una carta de Alvaro, que la leyera el hijo, Pablo. Pero Pablo ha ido a una universidad norteamericana y no podrá hacerlo. Alguien leerá la carta de él. No recuerdo en ese momento. Sé que Patricia está en Yale.

Pregunta: Y cuando la señora va a los Estados Unidos, ¿ella

va a Miami, o...?

Llinas: Nueva York

Pregunta: ¿No viene por Nueva Orleans?

Llinas: Sí, estuvo hace...el año pasado. Me parece que estuvo en Nueva Orleans. Pero ella va con mucha frecuencia. Ella va a Miami muy a menudo, de acercarse un poco...No creo que haya ninguna dificultad.

Pregunta: ¿Puedo ponerme en contacto con ella?

Llinas: Sí...[...]

Pregunta: La pregunta era por su lectura de autores hispano-americanos, sobre todo, de los contemporáneos de él.

Llinas: Bueno, indudablemente era amigo personal de todos ellos. ¿Con quienes...?

Pregunta: ¿Usted se recuerda el haber mencionado algo...?

Llinas: Con quienes él intercambiaba inclusive cartas y contactos...

Pregunta: ¿Tuvo contacto con Neruda?

Llinas: Sí, muy fugaz, pero lo tuvo. Fugaz porque la primera vez que estuvo Neruda aquí, si mal no recuerdo, debió ser en los años cuarenta. Neruda estuvo solamente en Bogotá, en donde precisamente lo conocí yo. Y me lo presentó Jorge Rojas con quien Neruda guardaba mucho parecido fisionómico. Recuerdo el hecho de que Pablo Neruda apareció en la escalera del avión y no conocía a ninguna de las personas que estaban allí, pero sabía que todos ellos eran poetas. Dijo: "No me digan quienes son, pero este es Jorge Rojas."

Alvaro leyó todos los del grupo, los conocidos por el



nombre del Boom, todos, todos le fueron familiares. Yo creo, pues, que, la pregunta se resuelve en este sentido, es decir, que leyó todos.

Pregunta: ¿Uno en particular que él mencionaba mucho, por el que tenía gran admiración?

Llinas: A mí me parece, y esto es un atrevimiento de mi parte que él tenía gusto por dos autores que no estaban circunscritos completamente al círculo ese. Él gustaba mucho del Túnel de Sábato, y leía con mucho gusto las poesías de Borges.

Pregunta: ¿El conoció a Borges o Sábato alguna vez?

Llinas: No sé. No lo recuerdo. Pero El túnel lo leyó con bastante emoción y durante mucho tiempo conservó la imagen estructural de la novela. Y en Borges leía alguna prosa de Borges, pero sobre todo, la poesía de Borges. Le encontraba un poco intelectual, es cierto. Pues en Borges no podía ser de otra manera.

Pero, dentro de mis recuerdos yo creo que de las novelas americanas que él leyó más tempranamente, fue Don Segundo Sombra. Creo que no la volvió a leer, preventivamente. Él creyó que si volvía a leer Don Segundo Sombra su primera imagen, su primer recuerdo, se desvanecería. Y la recordaba como una de las más grandes novelas sudamericanas.

Pregunta: ¿No le gustaba un poeta o autor en particular, ya que a veces la influencia negativa es mayor que la positiva.

Llinas: No recuerdo esa posición. Recuerdo, sí, por

ejemplo, un libro que leyó también a temprana edad y creo que debió influir mucho en su posición mental frente a la muerte. En alguna ocasión me dijo que no quería volverlo a leer porque posiblemente le interesaría menos entonces. Me refiero a una obra bastante, creo, desconocida, El diario de María Bashkirtseff, si mal no recuerdo. María Bashkirtseff fue una mujer por nacimiento ruso, que vivió por mucho tiempo en París. Y debió morir a los veinte y tantos años de tuberculosis. Ese diario me pareció que lo leyó en un momento de predisposición sentimental y lo recordaba con mucho, con mucha nostalgia. Exactamente lo recordaba con mucha saudade.

Pregunta: ¿El leía crítica literaria en el sentido de teoría literaria? ¿Le atraía esa fase crítica, reflexiva de la literatura contemporánea?

Llinas: Sí, él leyó mucha crítica. Y yo creo que llegó a la crítica literaria por...de la mano de un autor colombiano, Hernando Téllez. Leía mucha crítica. No escribió crítica. Pero en sus conversaciones el gusto de él era una cosa reconocidísima. Decir libro que llegaba a Barranquilla, y él decía que era bueno, era un libro que habría que leer. Había que leer. Y él vulgarizó aquí una serie de autores. Por ejemplo, yo recuerdo, que yo leí, por primera vez, a Truman Capote, porque él me recomendó que leyera a Truman Capote. Alguna obra de Tennessee Williams me parece que también que me recomendó él, como una cosa muy buena, no recuerdo en este momento. En fin, muchas cosas que me

recomendó él, las encontré muy acertadamente criticadas, pero no escribí crítica. Se guardó ese mundo, pero en sus conversaciones, sí, trascendía su posición crítica frente a los autores. Por ejemplo, frente a autores nacionales, no voy a decirlo pero me criticó con bastante tino algunos autores, y me dijo, "No tienen futuro." Y no han tenido futuro. Son personas, por ejemplo, que ahora escandilizan alrededor de su obra pero para venderla; pero uno va a los libros y no encuentra absolutamente nada, nada que uno pueda retener en la memoria.

Pregunta: ¿Cuál es su posición ante García Márquez y su obra?

Llinas: Bueno, era una posición muy especial. Ellos vivieron tanto tiempo juntos, se aunaron tanto en aspiraciones, en sueños...que Alvaro decía, inclusive, que algunas obras de Gabriel García Márquez le pertenecían. Que había sido él co-autor de esas obras. Y esto no lo desconoce Gabriel García Márquez. La razón es que ellos se confesaban inclusive los planes y en ese mundo de confesiones, en un momento alguien se hacía dueño de una cosa...

Ellos vivieron mucho tiempo, creo que hasta el final, una especie de vida de vasos comunicantes. Por ejemplo, uno hablaba separadamente con ellos a veces y encontraba las mismas ideas repetidas. Era un especie de discos, ¿no? Yo encuentro una cosa muy simpática en estos aspectos de vivir, de la posición del hombre. Yo creo que, por ejemplo, Alvaro convivió más con Alejandro Obregón. Sin embargo, había más

parecido entre Gabriel García Márquez y Alvaro que entre Alvaro y Obregón. Yo lo entiendo.

Entiendo los orígenes, la génesis estructural de Alejandro Obregón. Alejandro Obregón tiene bases europeas de formación, de cultura. El vivió bajo la influencia de los pintores catalanes, primariamente. Después, bajo la influencia de los pintores franceses. Posteriormente estuvo en los Estados Unidos corto tiempo en Boston, específicamente. No es, en cierta forma, y esto no lo digo en son de crítica, Alejandro un pintor completamente colombiano. En cambio, Alvaro y Gabriel García Márquez no solamente son colombianos, sino colombianizantes, en el sentido estricto de la palabra. Obregón es un hombre universal casi, es un hombre que ha vivido todas las culturas y las ha asimilado. Su genialidad está precisamente en ese hecho, en haber abierto suficientemente la pupila, y haberse dejado penetrar por toda luz cultural que aparecía en su horizonte. Cuando uno revise precisamente la pintura de Alejandro, encuentra cosas de Italia, por ejemplo, y me refiero a los pintores del Renacimiento, encuentra cosas españolas.

Sobre todo, por ejemplo, la técnica que deriva, generalmente, de la escuela española de San Fernando de Madrid, en donde él estuvo un poco tiempo como asistente, pero se dejó influir por pintores como Juan de Juanes, como, por ejemplo, Velázquez, como, por ejemplo, Zurbarán, como, por ejemplo, indudablemente, Goya, algunas cosas de Goya, hay un tremendismo...

Ahora voy a tener la oportunidad, si ustedes me lo permiten, demostrarles algunos cuadros de Alejandro que están aquí precisamente por empeño de Alvaro en cierta forma...

Works of Ernest Hemingway Cited (in Spanish)

El viejo y el mar (The Old Man and the Sea, 1953)

Life en Español, March 30, 1953, pp. 27-46.

-----Barcelona: José Janés, 1955. Tr. Fernando Gutierrez. Series: "Los Premios Nobel de Literatura"

Fiesta (The Sun Also Rises). Buenos Aires: Santiago Rueda, 1944. Tr. José Mora Guarnido and John E. Hausner; reissued as Ahora brilla el sol. Buenos Aires: Mariel, 1958.

-----Barcelona: José Janés, 1948. Tr. Mora Guarnido-Hausner.  
reissued Barcelona: El Club de los Lectores, 1955.  
reissued Barcelona: Luis de Caralt, 1956 and 1962.

## APPENDIX D

### PHOTOGRAPHS

Figures 1 and 2, Ciénaga, Magdalena, Colombia, August 7, 1977.

Figures 3-16, Aracataca, Magdalena, Colombia, August 7, 1977.

Figures 17-24, Yahualica, Jalisco, Mexico, August 12, 1977.

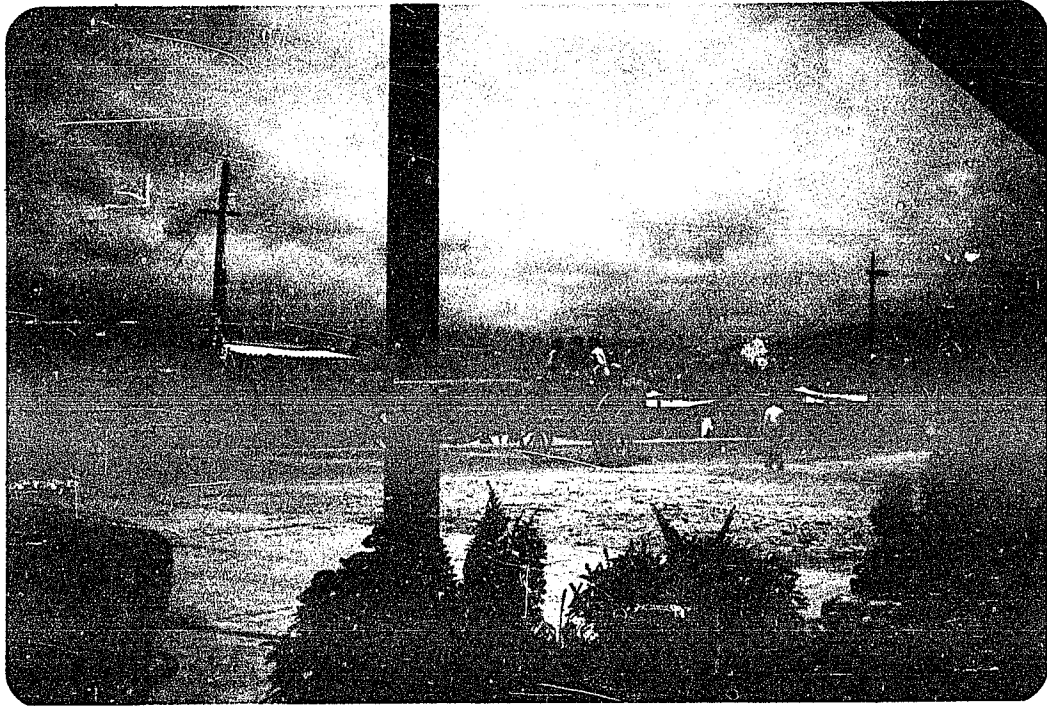


Figure 1. View along highway toward Santa Marta Mountains.



Figure 2. Banana grove close to highway between Ciénaga and Aracataca.



Figure 3. Sign at entrance to police station.



Figure 4. Street in front of police station, view toward outskirts. This street leads toward the cemetery.





Figure 5. Entrance to train station.



Figure 6. Old train.



Figure 7. Highway to Aracataca. View toward Santa Marta Mountains.



Figure 8. Cemetery in Aracataca.



Figure 9. Church in Aracataca.



Figure 10. Town square in front of church.

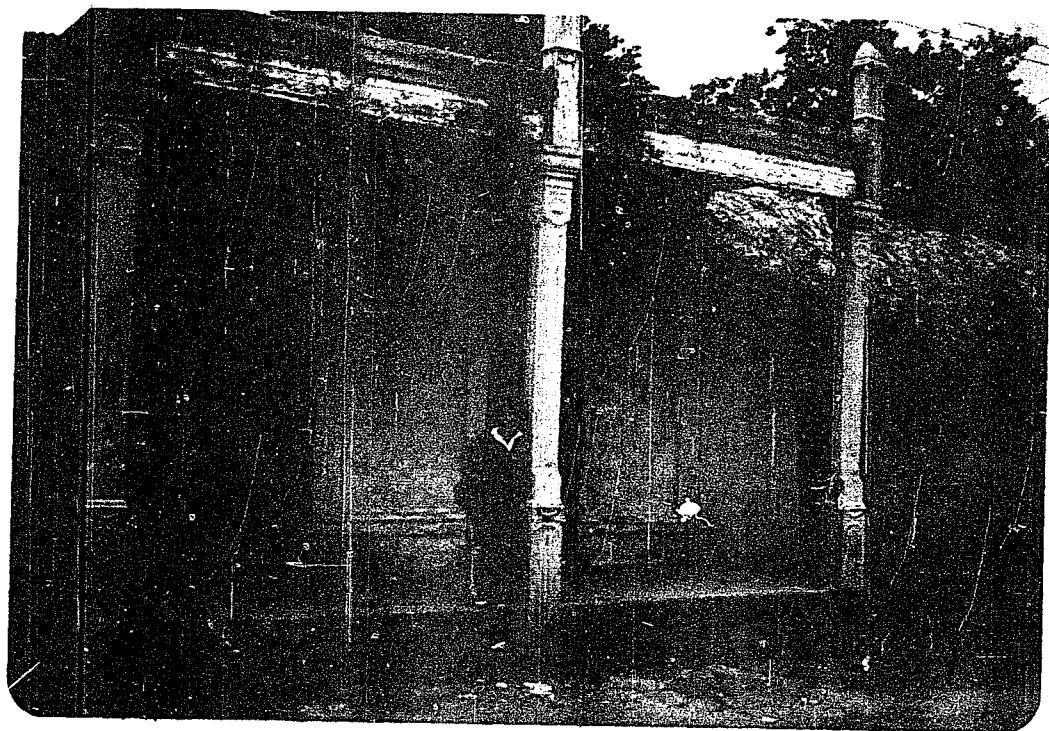


Figure 11. Old building facing square. Professor Carmen del Río standing in front.

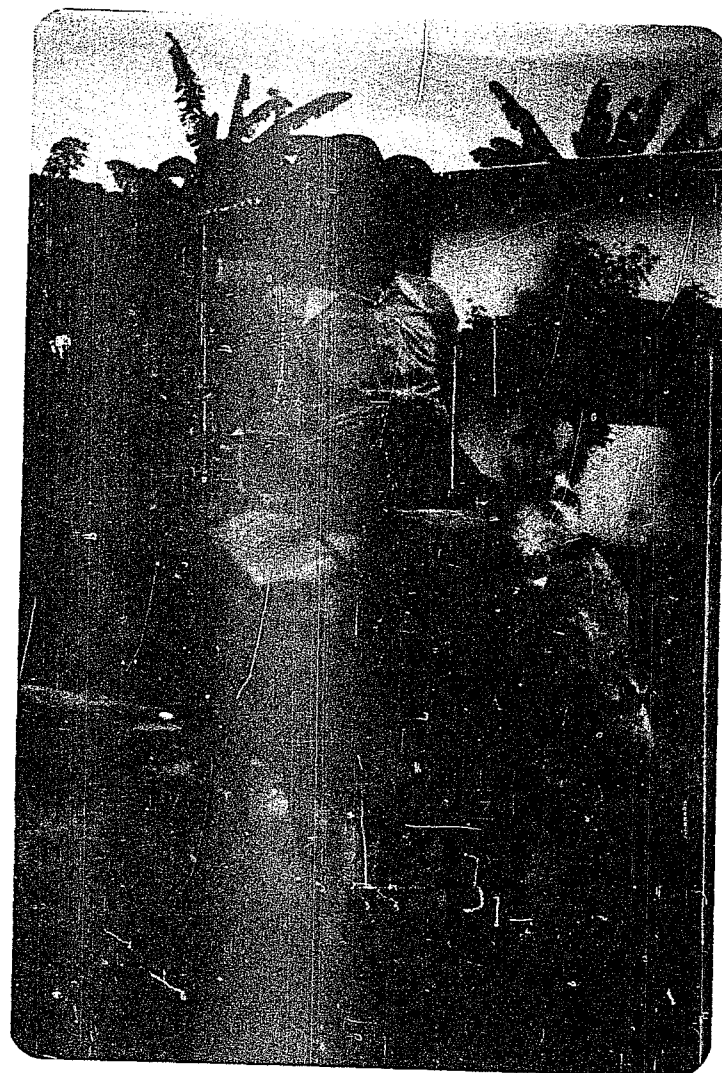


Figure 12. Man on burro.



Figure 13. Old building facing square used as cantina.



Figure 14. Woman selling food.



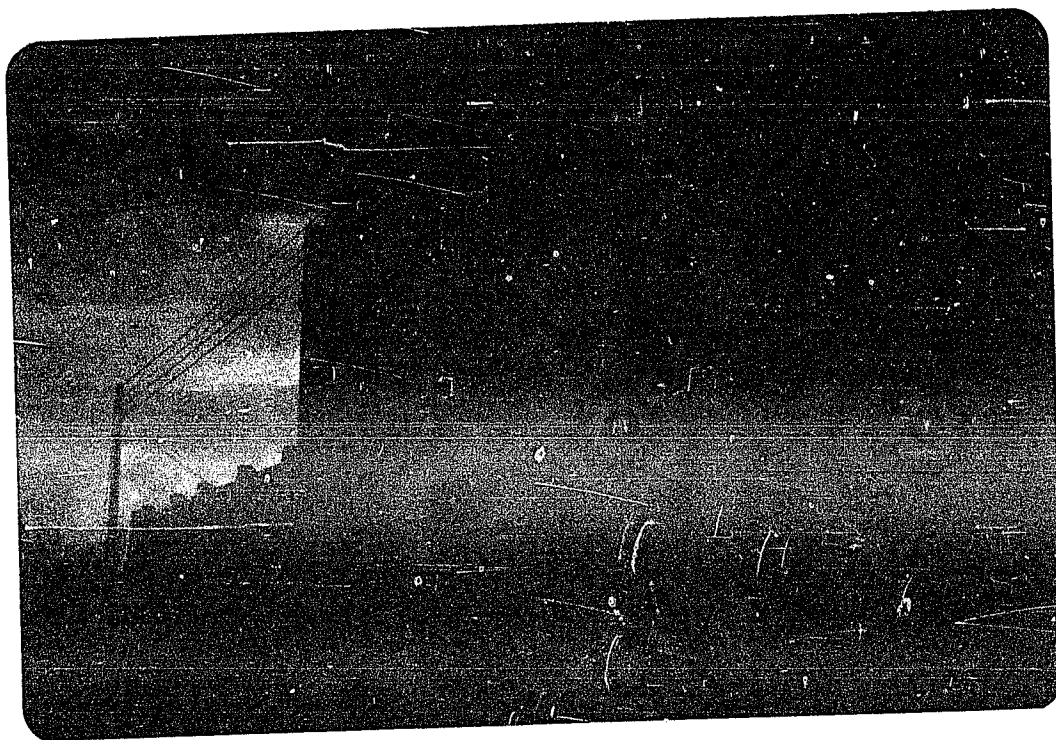


Figure 15. Old movie house.

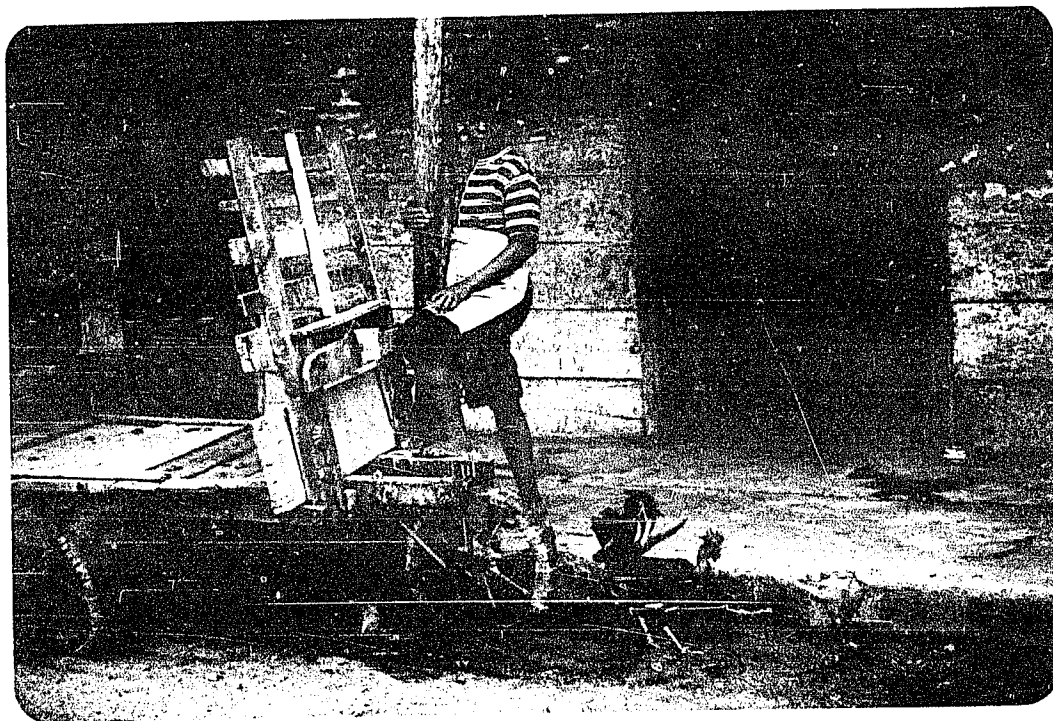


Figure 16. Boy and fighting cock.

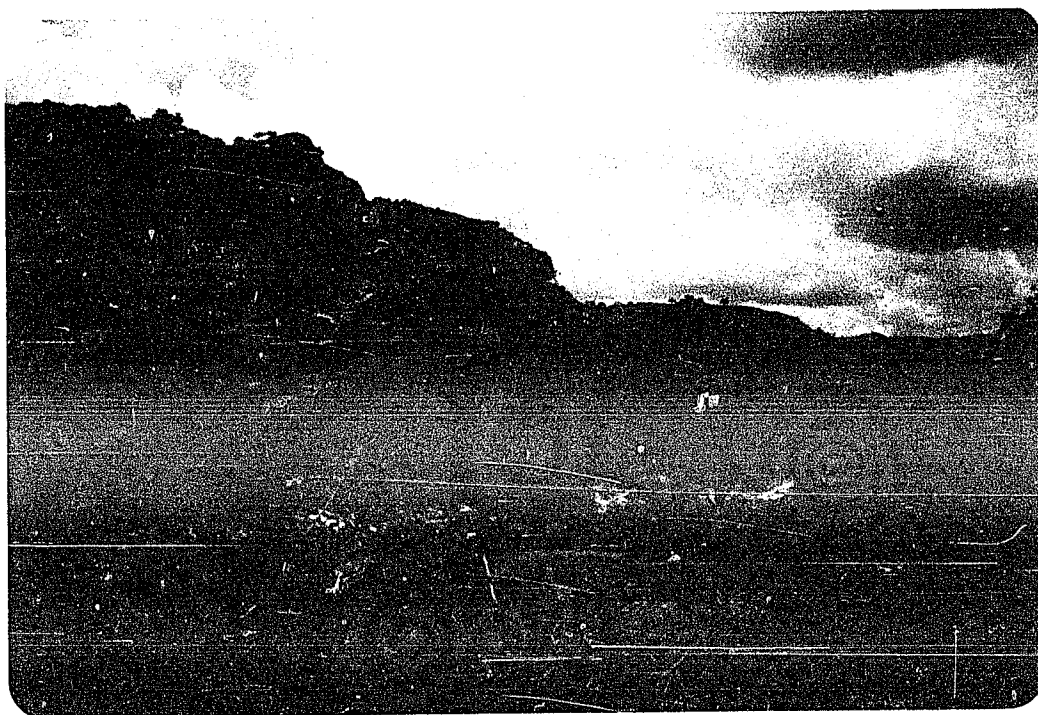


Figure 17. Hills on the road approaching Yahualica.



Figure 18. Yahualica. View from the hill approaching the city.



Figure 19. Street approaching the church, front view.



Figure 20. Monument to Al filo del agua erected near the church. Professor Joan L. Hernandez seated near the monument.





Figure 21. The old church

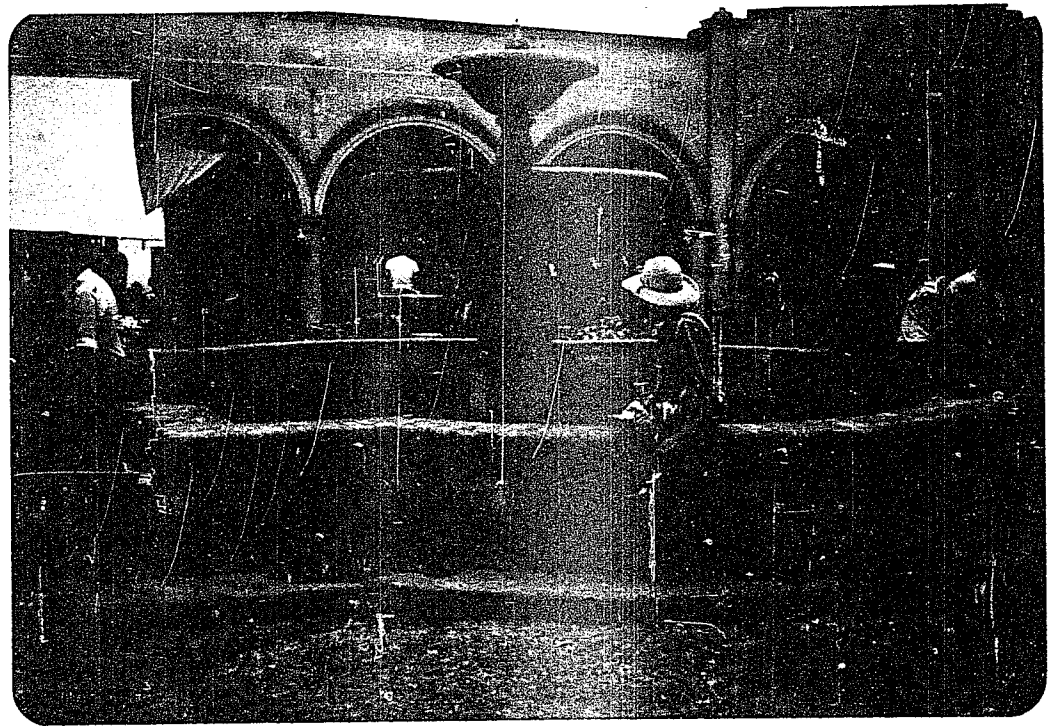


Figure 22. Fountain inside the central market.



Figure 23. Rear view of church and bell towers. Taken from hill behind the church.



Figure 24. Side view of church and bell towers.

APPENDIX E

HISTORICAL AND POPULATION DATA

CHRONOLOGY OF EVENTS  
(1876-1960)

MEXICO

1876-1911      The Era of Porfirio Díaz

Control of the army

Reform laws which forbade Church ownership of property not required for purposes of worship.

Increase in number of clergy (1600 in 1878 to approximately 5,000 by early 1900's).

Church encouraged to regain much of lost prestige.

Increased appointments of creoles to cabinet posts.

Railroads increased (500 miles in 1876 to more than 15,000 miles by 1910; American, British and Belgian companies).

Mining laws of 1884 and of 1892 grant full subsoil rights to the owner of the surface.

Oil production (British and American) increased from 10,345 barrels in 1901 to almost 13,000,000 barrels in 1911. (By 1921 it would reach 194,755,710 barrels.)

Increased investments of foreign capital: oil and mines, the Americans and the British; textiles and shops, the French; hardware and drugs, the Germans; groceries and retail outlets, the Spanish; public utilities, the English, the Canadians, the Americans; land, the hacendados and the Americans.

The hacienda is the chief economic and social unit. It is self sufficient, but fails to provide for the nation. During the last twenty years of Díaz' term, Mexico is a steady importer of basic foodstuff.

The peons are underpaid, abused and treated as slaves. They have no courts of appeal nor recourses for injustices.

The cultural life is weak. Notables of this period include Gutierrez Nájara, poet, Amado Nervo, poet, Justo Sierra, historian, essayist, novelist.

- 1898                      Conflict between the United States and  
Apr.-Aug.                Spain.
- 1906                      The Liberal party demands overthrow of  
Díaz, reform of the church, army, schools,  
labor, land.
- 1908                      Francisco Madero publishes The Presiden-  
tial Succession in 1910.
- 1909                      Ateneo founded.  
Publication of Los grandes problemas  
nacionales by Molina Enríquez.
- 1910                      Reopening of the National University  
Apr.                      Madero named as candidate for president at  
the convention of his supporters.  
Sept.                      Celebration of the eightieth birthday of  
Díaz.  
Zapata initiates revolt in Morelos and  
Guerrero.  
Díaz inducted into office for the eighth  
legal term, with Ramón Corral the vice-  
president.  
Oct.                      Madero publishes Plan de San Luis Potosí,  
demanding resignation of Díaz and honest  
elections.
- 1910-1920                Revolution
- 1911  
May                      Porfirio Díaz resigns.  
June                      Madero enters Mexico City.  
Dec.                      Madero assumes executive power.
- 1913  
Feb. 9-18                Ten days of continuous fighting in Mexico  
City (la decena trágica).  
Feb.                      Madero resigns; is later assassinated.  
Feb.                      General V. Huerta becomes dictator (seven-  
teen months).  
Feb.-Dec.                Fighting throughout Mexico.
- 1914  
Feb.                      Woodrow Wilson lifts embargo on arms to  
Mexico.  
Apr.                      American troops occupy Veracruz.  
Apr.                      Villa, Zapata, Carranza and Obregón in con-  
trol of about three-fourths of all Mexico.  
Huerta and his forces in control of central  
region (the capital and Veracruz).

- June Archduke Ferdinand, heir to throne of Austria-Hungary, is assassinated in Sarajevo.
- July Austria-Hungary declares war on Serbia. Carranza and Obregón march into the capital. Huerta flees into exile.
- Aug. General Carranza becomes chief executive.
- Nov. Carranza moves to Veracruz.
- Nov.-Mar. Anarchy in Mexico City.
- Dec. Carranza signs decrees calling for land reform.
- 1915
- Mar. Carranza returns to Mexico City. Villa is in retreat. Porfirio Díaz dies in Paris.
- Apr. The German troops first use poison gas.
- May A German submarine sinks the liner Lusitania.
- 1916
- Mar. Pancho Villa crosses the border into New Mexico.
- Sept. The British army first uses tanks.
- Dec. Carranza calls a constitutional convention in Querétaro.
- 1917
- Feb. Germany begins unrestricted submarine warfare.
- Feb. 5 New Constitution promulgated:
- a) a new doctrine of property rights (Article 27).
  - b) a new doctrine of labor (Article 123).
  - c) a new doctrine of Church authority (Article 130).
- Mar. Woodrow Wilson extends full recognition to Carranza.
- Apr. The United States declares war on Germany.
- June The first American troops land in France.
- Nov. The Bolsheviks seize power in Russia.
- 1918
- Sept. Bulgaria signs an armistice.
- Oct. The Ottoman Empire signs an armistice.
- Nov. Austria signs an armistice. Kaiser Wilhelm II of Germany abdicates. Germany signs an armistice.
- 1919
- Apr. Emiliano Zapata killed.

- 1920 Unrest throughout Mexico:  
     May Carranza is killed en route to Veracruz.  
     May-Dec. Interim President, Adolfo de la Huerta.  
     Dec. General Obregón assumes presidency.
- 1920-1924 Era of Alvaro Obregón
- Establishes order.  
     Growth of organized labor, especially CROM  
     (confederación regional obrera mexicana).  
     Limited agrarian reforms.  
     Development and growth of schools under  
     leadership of José Vasconcelos.  
     Development of a new school of artists to  
     paint Mexican history on walls of public  
     buildings, Diego Rivera and José Clemente  
     Orozco.  
     Continuing disputes with Church authority.
- 1923  
     Aug. The United States recognizes the govern-  
     ment of Obregón.  
     Uprising of influential generals in Vera-  
     cruz, Jalisco, Oaxaca is suppressed.  
     Alberto Pani becomes finance minister, es-  
     tablishes a national bank of issue and estab-  
     lishes government monopoly on silver exports.
- 1924 Plutarco Elías Calles inaugurated as presi-  
     dent, serves a four-year term.
- 1925-1926 Secretary of State Frank B. Kellogg de-  
     plores lack of protection of American inter-  
     ests.
- 1927 Dwight W. Morrow becomes the United States  
     Ambassador to Mexico.
- 1928 The constitution is amended extending the  
     presidential term to six years.  
     Increased power of organized labor.  
     Conflict with oil companies.  
     Continued conflict with the Church.  
     Land reforms ineffective.  
     A strike of clergy, 1926-29, leads to the  
     war of the cristeros.  
     A revolt is suppressed.  
     Obregón is elected president, but is assassi-  
     nated in two weeks.  
     Congress names Emilio Portes Gil the provi-  
     sional president for one year.

- 1929                   Peace restored with the Church.  
                       Establishment of the partido nacional revolucionario, the PNR.  
                       Pascual Ortiz Rubio elected president, special election, for remaining five years.
- 1930                   Ortiz Rubio inaugurated.
- 1933                   Ortiz Rubio resigns. General Abelardo L. Rodriguez, provisional president.  
                       Agrarian reformers impatient.  
                       New labor leaders create a union whose pronouncements are Marxist in tone.  
                       New leaders of education impatient with slow development, seek "socialist education."
- 1934                   PNR meets to name a candidate for the coming six-year term. They adopt a Six-Year Plan, calling for land distribution, labor reform, school building, and industrialization.
- Nov.                   General Lázaro Cárdenas elected for a term ending in 1940.
- 1936                   Creation of the new labor union CTM (confederación de trabajadores mexicanos).
- 1936-1939            Spanish Civil War; ending in victory for the rebels. Francisco Franco becomes dictator.
- 1938                   Mexico expropriates oil wells of foreign corporations.
- 1939                   German troops invade Poland.  
   Sept.
- 1940                   General Avila Camancho inaugurated as president.  
   Dec.
- 1941                   Avila Camancho distributes among 1.5 million peasants over 63 million acres of land formerly held in communal ownership.  
                       Restores Church influence.
- 1941                   Mexico breaks relations with Germany, Italy, Bulgaria, Hungary, Rumania.  
   Dec.
- 1942                   Mexico declares war on Germany, Italy, Japan.  
   June  
   Nov.               Mexico breaks relations with Vichy France.



- 1945 Mexico becomes a charter member of the United Nations.
- 1946  
July Miguel Alemán Valdés is elected president.
- 1947-1948 The peso is unstable.
- 1952  
July Adolfo Ruíz Cortines elected president.
- 1953  
Mar. Mexican women granted the right to vote.
- 1958 Adolfo López Mateos elected president.
- 1959  
Jan. Mexico breaks relations with Guatemala.  
Feb. President Dwight Eisenhower visits Mexico.
- 1961  
Aug. Mexico participates in the Punta del Este Conference for implementation of the Alliance for Progress.
- 1962  
Jan. Meeting of the American ministers of foreign affairs to discuss the Cuban questions. Mexico opposes sanctions against Cuba.
- 1963 The United States recognizes Mexican rights over the Chamizal tract.

CHRONOLOGY OF EVENTS  
(1880-1960)

COLOMBIA

- 1880-1930      Conservatives
- 1880              Rafael Nuñez becomes president.
- 1884              Nuñez re-elected.
- 1884-1885        Civil War. Nuñez emerges as leader of the National Party.
- 1885              The country is named "Republic of Colombia."
- 1886              The new constitution (10th) establishes a centralized republic with administrative departments; the Roman Catholic church becomes the official church; the president is elected for a six-year term (later amended to four).  
Nuñez is re-elected under the new constitution.
- 1889              Ferdinand de Lesseps, Frenchman, abandons the diggings of a canal across the isthmus of Panama.
- 1892              Nuñez re-elected.
- 1894              Nuñez dies.
- 1895              Miguel Antonio Caro elected president. Concordat with papacy restores colonial powers of the Church.
- 1898  
    Apr. Aug.      Conflict between the United States and Spain. Cuba becomes independent.
- 1899              United Fruit Company founded (New Jersey) from amalgamation of Boston Fruit Co. and M. C. Keith interests (primarily in Costa Rica).  
Vice-President José Manuel Marroquín breaks with President Antonio Sanclemente.

- 1899-1903 Civil War. Over a hundred thousand dead, destruction of much property, the demoralization of national life.
- 1903  
Jan. The United States and Colombia draft the Hay-Herrán treaty granting the United States a 90-year lease of territory across the Isthmus. Colombian Congress refuses to ratify.
- Nov. 3 The United States recognizes the independence of Panama.
- Nov. 18 United States and Panama sign a treaty for the digging of a canal across the Isthmus.
- 1904-1909 Rafael Reyes becomes dictator of Colombia and assumes full dictatorial powers.
- 1909 Colombia rejects the Cortés-Root agreement.
- 1914 The Thomson-Urrutia Treaty is signed, but rejected by the United States Senate.
- June Archduke Ferdinand, heir to throne of Austria-Hungary, is assassinated in Sarajevo.
- July Austria-Hungary declares war on Serbia.
- Aug. The S.S. Ancon makes first complete trip through the Canal.
- 1915  
Apr. The German troops first use poison gas.
- May A German submarine sinks the liner Lusitania.
- 1915-1916 A giant landslide in Gaillard Cut closes the Canal for several months.
- 1916 Settlement of boundary dispute with Ecuador.
- Sept. The British army first uses tanks.
- 1917  
Feb. Germany begins unrestricted submarine warfare.
- Apr. The United States declares war on Germany.
- June The first American troops land in France.
- Nov. The Bolsheviks seize power in Russia.
- 1918  
Sept. Bulgaria signs an armistice.
- Oct. The Ottoman Empire signs an armistice.
- Nov. Austria signs an armistice.  
Kaiser Wilhelm II of Germany abdicates.  
Germany signs an armistice.

- 1920  
July 12 President Woodrow Wilson proclaims the official opening of the Panama Canal.
- 1921 Thomson-Urrutia Treaty ratified by the United States Senate without the expression of regret.
- 1922 General Pedro Nel Ospina is elected president.  
Settlement of boundary dispute with Venezuela.
- 1923 Establishment of a national bank.
- 1924 Treaty with Peru settling boundary dispute.
- 1928 Settlement of a boundary dispute with Brazil.
- 1929 Severe break in the price of coffee brings depression to Colombia. Liberals win elections.
- 1930 Dr. Enrique Olaya Herrera is elected president.
- 1932 Dispute with Peru over Leticia.
- 1934-1938 Alfonso López Pumarejo elected president.
- 1934  
May Dispute settled with Peru.
- 1936 Constitution amended to permit levying of taxes on income and capital; Church disestablished and its control of public education ended.
- 1937 Eduardo Santos elected president. Inaugurated, he serves from 1938-1942.
- 1936-1939 Spanish Civil War, ending in victory for the rebels. Francisco Franco becomes dictator.
- 1939  
Sept. German troops invade Poland.
- 1941  
Dec. Colombia breaks diplomatic relations with Japan, Germany, Italy.

- 1942 President Santos signs a new pact with the Vatican which modifies the Concordat of 1887.
- 1942-1946 Former President Alfonso López is president.
- 1942  
Nov. Colombia breaks diplomatic relations with Vichy France.
- 1943  
Nov. Colombia declares a state of war against Germany.
- 1945  
July Strikes and unrest in the country.  
President López resigns.  
Aug. Alberto Lleras Camargo names by senate as provisional president, to August 1946.
- 1946-1950 Mariano Ospina Pérez elected president.  
Continued uprisings and unrest.
- 1947 Ospina declares a state of siege in some areas.
- 1948  
Apr. Ninth Inter-American Conference at Bogotá.  
Much disorder.  
Apr. 9 Assassination of Jorge Eliecer Gaitán,  
Liberal leader.  
May Colombia severs diplomatic relations with Soviet Russia.
- 1949  
Nov. Laureano Gómez elected president.
- 1950 President Gómez declares a state of siege and establishes rigid censorship over press and radio.  
Colombia sends a small expedition to Korea.
- 1953  
June Laureano Gómez overthrown by a coup headed by Lieutenant General Gustavo Rojas Pinilla.
- 1954  
Aug. National constituent assembly elects Rojas Pinilla president for a four-year term. An era of civil strife.
- 1956  
Feb. In the bullring of Bogotá, many are killed for failing to applaud the banner of Rojas Pinilla.

1957

May

Re-election of Rojas Pinilla for a four-year term.

A five-man military junta headed by Major General Gabriel París takes over the government. Releases political prisoners, abolishes censorship of press and radio.

Dec.

Women vote for first time in Colombia.

1958

Mar.

Alberto Lleras Camargo elected bipartisan presidential candidate.

Aug.

Inaugurated as president, begins the task of restoring national unity and economic stability to Colombia.

1959

Mar.

Former president Rojas Pinilla tried by the Senate and convicted of malfeasance while in office.

CHRONOLOGY OF EVENTS  
(1881-1960)

CHILE

- 1881                    Domingo Santa María becomes president  
                      Legislation passed curtailing power of the  
                      Church (civil registration of marriages,  
                      births and deaths, civil burial places, etc.).
- 1879-1883              War of the Pacific. Controversy between  
                      Chile, Bolivia and Peru.
- 1886                    José Manuel Balmaceda inaugurated as presi-  
                      dent. Increase in public revenue and general  
                      prosperity.
- 1891                    Revolution breaks out. A Junta directs the  
                      government until Balmaceda transfers executive  
                      authority to General Manuel Baquedano González.  
                      Beginning of the "parliamentary regime" in  
                      Chile, under which the executive is subject to  
                      will of majority in congress. Lasts until 1920.
- 1891-1896              Jorge Montt president.
- 1896-1901              Federico Errázuriz Echaurren president.  
                      Peaceful settlement of boundary dispute with  
                      Argentina over Tierra del Fuego.
- 1901-1906              President is Germán Riesco.
- 1904                    Treaty is signed with Bolivia. Antofagasta  
                      becomes Chilean territory. Arica becomes a  
                      free port for Bolivia.
- 1906                    Pedro Montt president.
- 1907                    Strike of laborers employed by nitrate com-  
                      panies. Bloodshed between workers and police.
- 1910                    Montt dies abroad.
- 1910-1915              Ramón Barros Luco is president. After 1900  
                      a period of prosperity, as royalties from  
                      nitrates furnish more than half the national

budget. Much spending on public buildings, paved streets, highways and bridges, and enlarged port installations. New schools are built and aviation is promoted. 1912--the Socialist party is organized by miners. 1914--the last link of the north-south railroad is completed. Inquilinos, miners, domestic workers do not share in the general prosperity.

- 1914  
     June               Archduke Ferdinand, heir to throne of Austria-Hungary, is assassinated in Sarajevo.  
     July               Austria-Hungary declares war on Serbia.
- 1915-1920               Juan Luis Sanfuentes is president.
- 1915  
     Apr.               The German troops first use poison gas.  
     May               A German submarine sinks the liner Lusitania.
- 1916  
     Sept.              The British army first uses tanks.
- 1917  
     Feb.               Germany begins unrestricted submarine warfare.  
     Apr.               The United States declares war on Germany.  
     June               The first American troops land in France.  
     Nov.               The Bolsheviks seize power in Russia.
- 1918  
     Sept.              Bulgaria signs an armistice.  
     Oct.               The Ottoman Empire signs an armistice.  
     Nov.               Austria signs an armistice.  
                         Kaiser Wilhelm II of Germany abdicates.  
                         Germany signs an armistice.  
                         End of war brings unemployment.
- 1920                    Economic depression due in part to decrease in exports of nitrate. Much unrest throughout the country.  
                         Communist Party organized.  
                         No candidate receives majority. Congress chooses Arturo Alessandri as president.
- 1924  
                         An income tax is adopted by the Congress.  
                         Pay for armed forces is increased.  
                         Military requests the president to devalue the national currency. He refuses.  
     Sept.              Alessandri leaves the country.  
                         Chile is ruled by a military junta headed



by General Luis Altamirano.  
Junta is overthrown by army officers.

1925

Mar.

Alessandri returns, assumes executive office (six months).

Creation of a central bank.

Aug.

Adoption of a new constitution:

Separation of Church and State.

Guaranteed religious liberty.

Property rights subject to maintenance and progress of social order.

Primary education compulsory.

President's term, six years.

Cabinet members appointed by president.

Alessandri resigns; dispute with War Minister Colonel Carlos Ibañez del Campo. Luis Barros Borgoño appointed acting president.

Emiliano Figueroa Larraín elected president. Ibañez is again War Minister, later, Minister of the Interior.

Figueroa Larraín resigns.

1927-1931

Ibañez inaugurated as president. A strong ruler. He reduces the number of territories.

1929

Treaty of Lima signed, ending a territorial dispute with Peru.

University of Santiago made autonomous.

A public works program is inaugurated.

The government organizes the COSACH (compañía salitrera de Chile) with a monopoly on exports of nitrates.

Nevertheless, rioting and revolutionary plots are everywhere.

1931

World depression reaches Chile.

Chilean government defaults on bonds.

July

Ibañez resigns in favor of Pedro Opazo Letelier, President of the Senate, who in turn resigns.

Juan Esteban Montero, Minister of the Interior, provisional president, later elected.

Dec.

Montero inaugurated as President.

Revolution and disorder.

1932

A military junta composed of General Puga, Eugenio Matte, Carlos Dávila assumes executive power.

Junta dissolves the Congress and decrees the government loan bank return to respective owners all objects of primary necessity that had been pawned.

- Army demands a return to constitutionally administered government.
- Oct. President of the Supreme Court, Abraham Oyanedel Urrutia, assumes executive power.
- Dec. Arturo Alessandri inaugurated as president. Gustavo Ross is finance minister. Business is at a standstill. Public servants have been unpaid for months.
- 1932-1936 Alessandri as president:  
Abolishment of COSACH. Replaced with the Chilean Nitrate and Iodine Sales Corporation which has monopoly control of all sales and exports.  
New schools opened.  
Public order restored. By 1937 the budget is balanced.  
Chile takes over the British-owned trans-Andean railroad.  
Alessandri identified with Mussolini and Hitler.  
People resent propaganda from the German Embassy.
- 1936-1939 Spanish Civil War, ending in victory for the rebels. Francisco Franco becomes dictator.
- 1938  
Dec. Pedro Aguirre Cerda, candidate of the Popular Front, a coalition of Radicals, Socialists, and Communists, inaugurated as president.
- 1939  
Charter granted to the Corporación de Fomento, for fostering of industry, mining, agriculture, and fisheries. Financed by the United States Import-Export Bank.  
Aug. Revolt led by Carlos Ibañez is crushed.  
Sept. German troops invade Poland.
- 1940  
Jan. Earthquake.  
Aug. Government announces industrialization plan. Loan obtained from the United States Export-Import Bank.
- 1941  
Jan. Popular Front is formally disbanded.  
June Hitler invades Russia. Chilean Communists demand revival of the Popular Front.  
Nov. President Aguirre Cerda dies.  
Dec. The Japanese attack Pearl Harbor.

- 1942-1946            Juan Antonio Ríos of the Radical Party is president.
- 1942                Chile declares a policy of neutrality.
- 1943  
  Jan.              Due to economic difficulties and popular pressure, Chile severs diplomatic relations with Germany, Italy, Japan.
- 1945  
  Apr.              Chile declares war on Japan.  
                    Chile becomes a charter member of the United Nations.
- 1946  
  June              Ríos dies.  
  Sept.             Gabriel González Videla, leftist candidate, wins election. Inaugurated in November. His coalition cabinet includes several Chilean Communists.
- 1948  
  (early)           Chile breaks diplomatic relations with the Soviet Union and Czechoslovakia.  
  Sept.             The administration enacts a law denying Communists the right to hold public office and the right to be active in trade union affairs. Thirty thousand to fifty thousand members driven underground.
- 1950                War in Korea. United States demand for copper increases.
- 1952                Women win right to vote.  
                    Former President Carlos Ibañez del Campo (now 75 years old) is declared elected by the Congress. Chile has economic and financial problems.
- 1955  
  Sept.             Perón is ousted in Argentina.
- 1958  
  Oct.              No candidate receives a clear majority. The Congress Senator Jorge Alessandri Rodríguez is elected president. Economic stability returns.
- 1960  
  Mar.              Chile and Argentina submit boundary dispute to Queen Elizabeth II for arbitration.

May

Severe earthquake, tidal waves, and volcanic eruptions. Many people killed, homes destroyed, cultivated land is affected. No major industrial center is seriously involved.

1961

Jan.

A Ten-Year Development Plan is announced by the government.

Table 1

*Población urbana y población total, América Latina, por países: 1960, 1970, 1980*

	Población total *			Población urbana **					
	(miles)			(miles y porcentaje sobre la población total)					
	1960	1970	1980	1960	%	1970	%	1980	%
Argentina .....	20 010	24 352	28 218	14 758	73,7	19 208	78,8	23 415	82,9
Barbados .....	232	270	285	11	4,7	?	?	?	?
Bolivia .....	3 696	4 658	6 006	1 104	29,8	1 682	35,4	2 520	41,9
Brasil .....	70 327	93 244	124 003	28 292	40,2	44 430	47,6	67 317	54,2
Colombia .....	17 485	22 160	31 366	8 987	51,3	12 785	57,6	20 927	66,7
Costa Rica .....	1 336	1 798	2 650	428	32,0	604	33,5	968	36,5
Cuba .....	6 819	8 341	10 075	3 553	52,1	4 450	53,3	5 440	53,9
Chile .....	7 374	9 760	12 214	4 705	63,8	6 886	70,4	9 205	75,3
Ecuador .....	4 476	6 028	8 440	1 700	37,9	2 756	45,7	4 563	54,0
El Salvador .....	2 511	3 441	4 904	804	32,0	1 305	37,9	2 259	46,0
Guatemala .....	4 204	5 179	6 913	1 242	28,9	1 593	30,7	2 342	33,8
Guayana .....	560	739	974						
Haití .....	4 138	5 229	6 838	517	12,3	907	17,3	1 684	24,6
Honduras .....	1 885	2 583	3 661	405	21,3	716	27,7	1 280	34,9
Jamaica .....	1 610	2 003	2 490						
México .....	34 923	50 718	71 387	18 858	53,9	31 588	62,2	49 313	69,0
Nicaragua .....	1 536	2 021	2 818	4 808	35,8	808	39,9	1 338	47,4
Panamá .....	1 076	1 463	2 003	550	42,3	733	50,1	1 142	57,0
Paraguay .....	1 819	2 419	3 456	456	31,0	872	36,0	1 494	43,2
Perú .....	(1961)						49,2	10 791	50,2
	9 907	13 586	18 527	564	39,8	6 690			
República Dominicana .....	3 047	4 348	6 197	3 943	28,8	1 603	36,8	2 815	45,4
Trinidad-Tobago .....	834	1 085	1 348	878	40,0				
Uruguay .....	(1963)								
	2 593	2 889	3 251	334	76,5	2 308	79,8	2 721	83,6
Venezuela .....	7 524	10 755	14 979	1 984	63,9	7 737	71,9	11 807	78,8

Fuente: Departamento de Asuntos Sociales, Secretaría General de O. E. A. Washington D. C., 1970.

\* Estimación. \*\* Ciudades de 2 000 habitantes y más.

Source: Manuel Castells, *La cuestión urbana* (Segunda edición; Mexico: Siglo Veintiuno Editores, S.A., 1976), p. 63.

Table 2

*Los ritmos de la urbanización en América Latina*

País	Periodo	Tasa anual del crecimiento de la población			Tasa de urbanización $r = 100(u) - (t)$ $100 + (t)$
		Total (t)	Urbana (u)	Rural	
Costa Rica ... ..	1920-35	3,4	8,5	3,1	4,9
	1935-50	2,3	2,9	2,2	0,6
	1950-63	4,0	4,5	3,8	0,5
República Dominicana ... ..	1935-50	2,4	5,5	2,2	3,0
	1950-60	3,5	9,0	2,6	5,3
El Salvador ... ..	1930-50	1,3	3,1	1,1	1,8
	1950-61	2,8	5,8	2,3	2,9
Cuba ... ..	1919-31	2,7	3,8	2,3	1,1
	1931-43	1,6	2,5	1,2	0,9
	1943-53	2,1	3,7	1,3	1,6
Honduras ... ..	1940-50	2,2	3,3	2,1	1,1
	1950-61	3,0	8,1	2,5	5,0
Jamaica ... ..	1921-43	1,7	3,9	1,4	2,2
	1943-60	1,5	4,0	0,9	2,5
México ... ..	1940-50	2,7	5,6	2,0	2,8
	1950-60	3,1	5,2	2,3	2,1
Nicaragua ... ..	1950-63	2,6	5,9	1,9	3,2
Panamá ... ..	1930-40	2,9	4,5	2,4	1,5
	1940-50	2,6	2,6	2,6	0,1
	1950-60	2,9	5,1	2,0	2,1
Puerto Rico ... ..	1920-30	1,7	6,2	1,2	4,4
	1930-40	1,9	4,9	1,4	2,9
	1940-50	1,7	5,5	0,6	3,7
	1950-60	0,6	1,0	0,5	0,3
Argentina ... ..	1947-60	1,8	3,2	0,3	1,3
Brasil ... ..	1920-40	1,5	3,0	1,3	1,5
	1940-50	2,4	5,3	1,7	2,9
	1950-60	3,1	6,5	2,1	3,3
Chile ... ..	1920-30	1,4	2,9	0,7	1,5
	1930-40	1,6	2,8	1,0	1,2
	1940-52	1,4	2,8	0,5	1,4
	1952-60	2,8	5,9	0,2	3,1
Colombia ... ..	1938-51	2,2	6,7	1,3	4,4
Ecuador ... ..	1950-62	3,0	6,6	2,0	3,5
Perú ... ..	1940-61	2,2	5,7	2,3	3,4
Venezuela ... ..	1936-41	2,7	5,0	0,9	2,2
	1941-50	3,0	9,7	1,3	6,5
	1950-61	4,0	8,1	1,4	3,9

Fuente: Naciones Unidas.

Source: Manuel Castells, La cuestión urbana (Segunda edición; Mexico: Siglo Veintiuno Editores, S.A., 1976), p. 64.

Table 3

*El crecimiento urbano en América Latina,  
según la dimensión de la aglomeración*

Tasa anual de crecimiento según la dimensión de las ciudades (habitantes)

<i>País</i>	<i>Periodo inter- censo</i>	<i>Total 20 000+</i>	<i>20 000- 99 999</i>	<i>100 000 y más</i>	<i>La ciudad mayor</i>
Costa Rica ... ..	1927-50	3,0	—	—	3,0
	1950-63	4,6	—	—	4,6
Cuba ... ..	1931-43	2,1	1,9	1,7	2,4
	1943-53	3,2	3,9	3,4	2,6
República Dominicana ...	1935-50	4,6	2,8	—	6,3
El Salvador ... ..	1950-60	6,1	4,2	—	7,3
	1930-50	2,2	1,3	—	3,0
	1950-61	4,0	3,6	—	4,3
Honduras ... ..	1940-50	3,4	1,8	—	4,4
	1950-60	6,5	7,6	—	5,9
México ... ..	1940-50	—	—	4,9	5,6
	1950-60	—	—	5,3	4,9
Panamá ... ..	1940-50	2,8	2,2	—	3,0
	1950-60	4,4	2,1	—	5,2
Puerto Rico ... ..	1940-50	5,1	3,1	—	6,6
	1950-60	1,3	0,2	—	1,9
Brasil ... ..	1940-50	—	—	4,4	4,6
	1950-60	5,2	6,4	5,5	3,9
Chile ... ..	1940-52	2,6	2,7	1,4	3,1
	1952-60	4,4	5,1	3,0	4,2
Colombia ... ..	1938-51	5,7	5,0	6,1	6,2
	1951-64	—	—	—	6,7
Ecuador ... ..	1950-62	—	—	—	5,2
	1940-61	4,6	4,6	3,7	4,9
Perú ... ..	1941-50	7,6	7,1	7,2	8,3
Venezuela ... ..	1950-61	6,5	6,5	6,2	6,8

Fuente: Naciones Unidas.

Source: Manuel Castells, *La cuestión urbana* (Segunda edición; Mexico: Siglo Veintiuno Editores, S.A., 1976), p. 65.

## VITA

Mrs. Joan Loyd Hernandez was born in Shreveport, Louisiana. She attended public schools in Madison and Tensas Parishes in the eastern part of the state. She was graduated from the Joseph Moore Davidson High School in 1944 in St. Joseph, Louisiana.

She did her undergraduate work at Louisiana State University in Baton Rouge, from which she received the Bachelor of Arts degree in 1948. She received her Master of Arts degree in Romance Languages from the Johns Hopkins University in 1949. She has done advanced study at Tulane University in New Orleans and at the University of Madrid in Spain.

Mrs. Hernandez has taught at the International Institute for Girls in Madrid, as well as having experience in the elementary and secondary levels for many years in Hillsborough County, Florida. She is currently Assistant Professor of Spanish and French at Louisiana State University at Eunice, where she has been teaching since 1967.

She has traveled extensively in Spain, France, Quebec, and much of South America.

She is presently a candidate for the Doctor of Philosophy degree in Spanish at Louisiana State University in Baton Rouge.



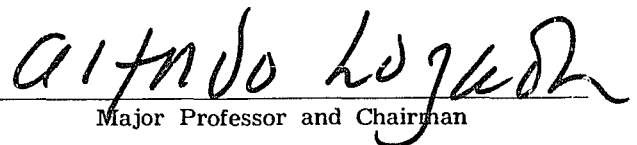
## EXAMINATION AND THESIS REPORT

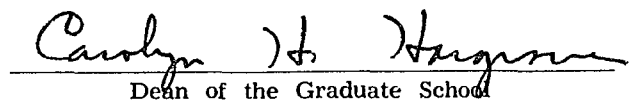
Candidate: Joan Loyd Hernandez

Major Field: Spanish

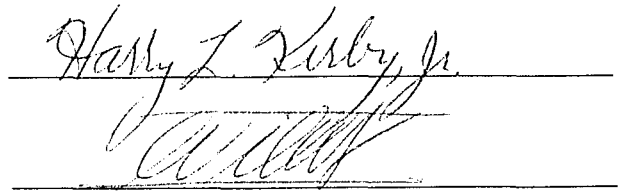
Title of Thesis: THE INFLUENCE OF WILLIAM FAULKNER IN FOUR  
LATIN AMERICAN NOVELISTS (YAÑEZ, GARCÍA MÁRQUEZ,  
CEPEDA SAMUDIO, DONOSO)

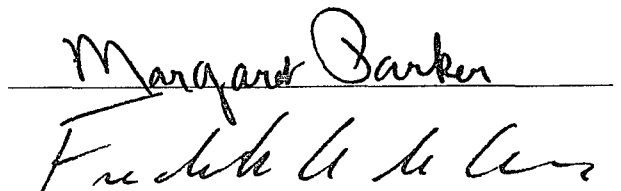
Approved:

  
Major Professor and Chairman

  
Dean of the Graduate School

### EXAMINING COMMITTEE:





Date of Examination:

November 14, 1978